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PATRICIA ANN WRIGHT, high school student in Omaha, Neb., recently became the first Negro to be elected vocalist with the Central High school dance band. The [illegible] singer studies voice and [illegible] under Mrs. Addie Hinton and [illegible] also a member of the girls' [illegible] at her school. Patricia is [illegible] granddaughter of Mr. and Mrs. [illegible]

Origin Of Popular Refrains In America Is Traced To Nigeria

CHICAGO, Sept. 30. — In an effort to determine what influence Africa culture has had on that of the United States, an American scholar is analysing West African folklore and folksongs.

Last year, Dr Lorenzo D. Turner of Roosevelt College located here, travelled through Nigeria, the Gold Coast, French West Africa, Sierra Leone, Dahomey, and Togoland, collecting approximately 1,600 stories, 1,800 proverbs and 3,000 songs.

AFRICAN ORIGIN

Dr Turner believes he has found similarities between American Negro and African folksongs and evidences of "cultural survivals."

For example, he says that the familiar American, "I'm Climbing Up The Mountain," has refrains direct from the interior of British West Africa.

The favourite song of the great American Negro singer, Marian Anderson is "A City Called Heaven."

Dr Turner believes he has found this song in its natural state in Ibadan, Nigeria.

The popular "Baba Lu" made popular in the United States by Bing Crosby, adds Dr Turner, has its origin in the drum beat of a Yoruba tribal chant.

Dr Turner reports that his recordings of some tribal songs contain the exact tunes he knew as a boy in the southern States of Georgia, South Carolina and Mississippi.

Many of the beloved melodies of folktunes composed by Stephen Foster can be found in lullabies and canoeing songs deep in Abeokuta and in Ijebu Province, the Harvard-trained researcher says.

RICH AFRICAN CULTURE

He has been seeking evidence that the Negro had an early and highly developed society in Africa and brought to the Western hemisphere a rich and varied culture.

He received a US Fulbright scholarship for study abroad and sailed for Africa in January 1951.

Genocide Petition Inspires New Song

NEW YORK — "Genocide," a song inspired by the Civil Rights Congress's historic petition to the United Nations charging the U.S. Government with a policy of genocide against colored people, has just been published here.

The song, written by Albert Wood, a young shop-worker of West Indian descent, is composed along the lines of the traditional Trinidadian calypso form.

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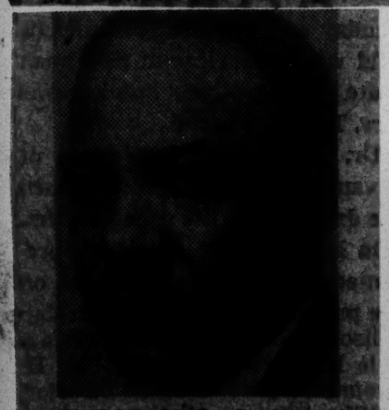
Dawson Scores Again

SCHENECTADY, N. Y.—America's most distinguished Negro conductor, the internationally famous composer William L. Dawson of Tuskegee Institute, Ala., received a tremendous ovation [redacted] been guest conductor for the 500-voice New York State wide Chorus in concert here last Sunday afternoon.

It was the second straight year in which the director of music and conductor of Tuskegee Institute's world-famous choir has been invited to stand on the podium and direct the largest assemblage of voices this section of New York State has the privilege of hearing each year.

Displaying all the finesse and artistry which have made him known internationally, Mr. Dawson put the huge chorus through its paces and again—as last year—won for himself the plaudits and applause of the great audience which came to worship at the shrine of song.



WILLIAM L. DAWSON

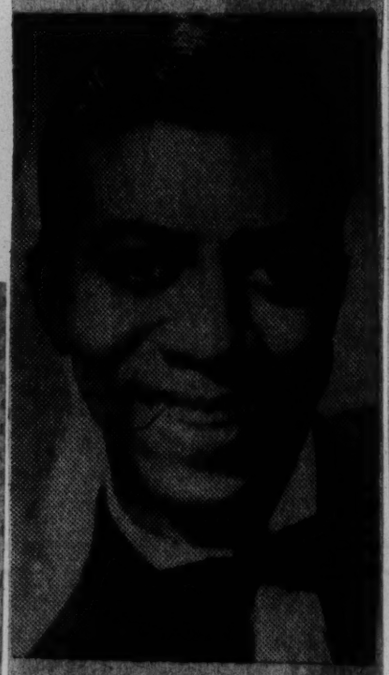
It was a fitting climax to Eastern appearances of the great conductor who, a few weeks ago, enthralled the nation with his Tuskegee Chorus on the coast-to-coast CBS-TV hook-up of Ed Sullivan's "Toast of the Town."

Singer Calms Anger Of Ranting Democrats

It was 2 o'clock in the morning when Rep. John McCormack of Massachusetts called upon Arthur Lee Simpkins to sing the Lord's prayer.

The slender young baritone intoned the solemn prayer for forgiveness in golden notes of beauty which soothed and calmed the frayed nerves of the embattled conventioneers.

Like King Canute he spoke to the angry waves and the waters



ARTHUR LEE SIMPKINS

subsided into placid hushed stillness.

Only a few moments before, the snarling, defiant Dixiecrats, had churned the convention floor into a seeting frenzy of angry hysteria that literally ignited the hall with its intensity.

The "general of the Dixiecrats," Gov. James Byrnes of South Carolina, has stubbornly refused for the third time to commit himself on whether his delegation would sign the loyalty pledge.

Goaded for a definite and clear answer on his position by Gov. G. Mennen Williams, of Michigan, he stood before the microphone, his mouth twisting in silent rage when a fire, supposedly started by a lighted cigarette tossed into a pile of newspapers on the floor, broke out causing a momentary panic.

It was after this that Rep. McCormack applied the master touch when he called for Simpkins to invoke the divine blessing in song.

It was ironic that the slender, dignified young man who rose to quiet the clamor was the symbol of the underlying issue of the whole bitter strife. For what Jimmie Byrnes was contending for was the continuance of the sovereignty of white supremacy.

The singer put into the song the same throbbing pathos of that magnificent Hebrew chant of atonement, Kol Nidrei. "Forgive us our debts as we forgive our debtors."

For two full minutes, the convention was wrapped in a wondrous oneness, as the voice of God spoke through the heart and throat of a great singer from Georgia.

And peace was everywhere.

Arthur Lee Simpkins Sings, Seething Convention Hushed

CHICAGO — "Music hath charms to soothe the savage beast!"

And so it proved here in the wee small hours of Friday morning, during a hectic four-then-hour session of the National Democratic Convention.

Ironically enough . . . the silver-toned voice of a Negro American . . . had to be used to still the tumult which raged on the convention floor, over all things . . . whether a rebellious South, who wanted no part of a real civil rights plank, would be subdued or would continue to dominate the convention.

John McCormack of Massachusetts, who had just taken over the gavel from Sam Rayburn of Texas, must have had a divine inspiration . . . as he looked over that rioting audience. He tried to get order . . . and then said simply: "Ladies and Gentlemen, these deliberations are vital to our nation. I feel that it is time to pray for Divine Guidance."

The noise continued!

Suddenly the [illegible] were dimmed . . . and a powerful spotlight played upon a tall, serene Negro singer, neat as a Chesterfieldian in his immaculate white coat and black trousers. Then came the first line . . .

"OUR FATHER . . . WHO ART IN HEAVEN . . ."

The noise died down. Everybody recognized the familiar line. And this truly magnificent voice continued:

"HALLOWED BE THY NAME . . ."

Men and women of all faiths, all colors, all religions, all creeds, paused. Flash bulbs clicked, but typewriters suddenly became silent. Then as one person . . . the huge crowd, both in the well of the auditorium and the tiers of jam-packed spectators, slowly arose. He had captured the crowd.

"THY KINGDOM COME, THY WILL BE DONE . . ."

The effect was dramatic . . . and a bit of real human-life drama which no theatrical pro-

ARTHUR LEE SIMPKINS

[illegible] could have [illegible] more telling effect.

". . . ON EARTH . . . IN HEAVEN . . ."

Arthur Lee Simpkins done his job! That REAL AMERICAN!

Republicans Hear Negro Musician Who Is Hog Killer

CHICAGO, July 8 (AP)—Eugene Bailey, Negro graduate of Iowa University who earns his living as a hog killer, is here to sing his own composition, "Let Freedom Ring," before the Republican National Convention.

Robert K. Goodwin of Des Moines, chairman of the Iowa delegation, said convention officials have assured Bailey a place on the program.

Goodwin said Bailey obtained a master's degree in education at the state university but found he could earn a better living as a hog killer in an Ottumwa packing plant than as a teacher.

Both the music and words of his song were composed by Bailey, Goodwin said, and the composer-hog killer has sung it at Iowa GOP sessions.

"He is an unusual combination of university graduate, hog killer, member of a CIO union and a good Republican in addition to being a fine fellow," Goodwin said.

Pay Tribute To Mahalia Jackson

By DONALD CAROLYN

DAYTON, Ohio. — When Mahalia Jackson came to this city to sing, no one showed up except the people.

The people—50,000 strong lined the streets of Dayton from the densely Negro-populated area to the humming business section, to give the celebrated gospel singing star the most heart-warming reception of her 25 year career.

A crowd of 5,000 of the people packed Memorial Hall, this city's largest auditorium, while more than 2,000 were turned away when Miss Jackson appeared in a program presented by Harold (Brother James) Wright, outstanding religious disc jockey.

The program was preceded by a parade and demonstration which in warmth and numbers, localites say, dwarfed a recent reception here for President Truman.

Huge welcoming streamers enlivened the streets. A local Cadillac dealer provided 10 brand new cars. A Chrysler company loaned 15 new autos. And, smiling and crying at the same time, Miss Jackson rode on the shelf of a spanking new Cadillac Fleetwood, waving, nodding happily at the unprecedented and thunderous ovation.

Expert promotion of the event had been done by Wright. Miss Jackson widely billed as a "Toast of the Town" star, reminding the public of her successful appearance early this year on the nation-spanning Ed Sullivan telecast. Disc jockeys, newspapers and churches all had cooperated and, for a week, an old tin lizzie had rattled about the streets of Dayton, announcing that Mahalia would be in town.

For Mahalia Jackson, breaking records is nothing new. In Atlanta, she once drew 21,000 people to a ball park. At Carnegie Hall, she had bested the attendance records of Toscannini and Benny Goodman. But for Mahalia Jackson, the demonstration which Dayton accorded her, was the "greatest thing that ever happened to me."

Miss Jackson's third Carnegie Hall concert will be presented in New York Oct. 12. Her six-week European tour begins on Oct. 17. She will visit the principal cities of the Old World. She will make a trip to Jerusalem and the Holy Land; not because they are on the itinerary arranged for her by France's Hughes Parnassie; or because she will be paid to go there; but because Mahalia, after a decade of acknowledgement as a star, is still the simple country girl from New Orleans who has turned down thousands of dollars in offers of night club and theatre dates, because she wants to sing "only for the glory of God."

When Christmas Eve, in Bethlehem, Mahalia pours the rich beauty of her voice up toward those distant stars which led the Wise Men to the cradle of a Saviour, it will be a long way she has come from the wharves and waterfronts of New Orleans. It will be a moment for her to remember the great things which have happened to her. What she will remember most perhaps is that she is grateful to be an American because, only in her beloved America, could a woman of her race be offered the heart of a great city—as Dayton offered it to her last week.

NEGRO MUSIC, POETRY OFFERED AT CONCERT

Music and Poetry of the Negro was featured at last night's "Interval Concert" presented by Norman J. Seaman at Carnegie Recital Hall. Langston Hughes was the narrator, reading selections from poetry by himself and other Negro poets. The musical part of the program was delivered by William Marshall, baritone, and Margaret Bonds, pianist.

Mr. Hughes triumphed in his portion of the program, speaking from notes with the skill born of years on the lecture platform. His account of the origin of Negro music and letters in America was heard with great interest.

Mr. Marshall, a tall young man of magnificent stage appearance revealed a deep, resonant voice which was under secure control. He sang spirituals arranged by Lawrence Brown, Harry T. Burleigh and Maude Cuney Hare, "Exhortation" by Will Marion Cook, and "Heart of Harlem" by Duke Ellington, the latter a first performance.

Miss Bonds played two Coleridge-Taylor pieces, "Loko ku tu Ga," based on an African folk-melody, and "Bamboula," as well as two compositions of her own, "Peter Go Ring Dem Bells" and "Group Dance."

J. B.

Fisk Singers Cross Pond for Six Months

NEW YORK — The Jubilee Singers, the present generation of the Negro peoples' oldest spiritual concert ensemble, boarded the SS Liberte here last week for the most extensive overseas tour of any American attraction.

The group will spend six months and visit eighteen nations in Europe, North Africa and the Near East. The singers will be accompanied by the noted musicologist, Mrs. James A. Myers, who is celebrating her thirtieth year as their director, and by their concert manager, Irwin Barnes.

Commemorating the seventieth anniversary of the historic trans-Atlantic tour by the original Jubilee Singers from Fisk University, the British Broadcasting Company will conduct an hour-long, dominion-wide broadcast devoted to the spirituals which won the heart of Queen Victria and other English personages of the nineteenth century.

The singers will make a triumphant return appearance in Paris, where they gave three sold-out performances last winter. Leading European impresarios will present them in France, Italy, Greece, Holland, Belgium, Switzerland, Austria, Germany and throughout Scandinavia, including a "command performance" at the home of the aging Finnish composer, Jan Sibelius.

Special concerts have been scheduled over Europe's budding television networks in France, England and Scandinavia, as well as broadcasts in Switzerland, Vienna, Germany, Radio-Tunis and Radio-Alger.

Their North African sojourn will be climaxed by the world premiere, with the Tunis Symphony Orchestra, of an American folk suite, "Sierra Nevada," written especially for them by George Antheil.

In Israel, the singers will give twenty concerts under the sponsorship of President Dr. Chaim Weizmann and his Prime Minister, D. Ben Gurion, to raise funds for public auditoriums for the young nation.

Jackie Robinson Heads NBC Music Foundation

NEW YORK — The establishment of a "WNBC-WNBT Music Foundation," under the supervision of Jackie Robinson, director of Community Activities for the key local stations of the National Broadcasting Company, was announced this week by Ted Cott, NBC vice president and general manager of the stations.

Designed to fill a much-overlooked need in the recreational opportunities afforded persons of all ages in hospitals and other community service organizations, where time is a morale problem, the new program will provide record players and record libraries to all organizations that require them.

The foundation, which will be completely non-profit, will be administered by Jackie Robinson and the musical equipment will be distributed to the various organizations submitting requests. Based on preliminary inventory queries, the Foundation has received an overwhelming number of requests, indicating the dire need for this type of recreational facility.

The foundation will distribute through such agencies as Catholic Charities, the Federation of Protestant Welfare Agencies and Jewish Philanthropies, through the Department of Hospitals, and many independent agencies under the auspices of the Welfare Council.

Funds for the program will be raised through an intensive airwave campaign.

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Jazz Held A Threat To Religious Music

BY LERONE BENNETT, JR.

A prominent folklorist and musicologist warned here recently that Jazz is uprooting American family life and making serious inroads into church music.

Willis Laurence James, who was recently elected to the board of directors of the Institute of Jazz Studies, was interviewed at Spelman college where he is professor of music.

He is the only Negro member of the board which includes many eminent composers, psychologists, attorneys, anthropologists and university professors. The Institute intends to "foster an understanding and appreciation of the nature and significance of jazz in our society."

"Jazz," Mr. James said, "has an exaggerated and continuous beat. It is designed to excite the emotions. Furthermore, jazz has a tendency to bring young people into a world of stark reality and excitement."

When children listen to jazz music day after day, they become "more outspoken, more emotionally unstable and more flippant," he said. The musicologist concluded that the primitive beats, immediacy and personal flavor of jazz music are designed to create emotional stability.

The Spelman college professor and Morehouse college band director on Jazz at Music Inn, Lenox, Mass., has lectured at the Roundtable sessions for two years. He said psychiatrists on the roundtable have correlated jazz and the primitive chants, screams and yells of children.

Mr. James said the Roundtable concluded last year that jazz has had an important influence on American culture, particularly in the following areas:

1. AMERICAN SPEAKING AND WRITING: He pointed to phrases such as "Whadda you know, Joe, Bill man, What's happening." These phrases, he said, foster a "distortion in the type of vocalization."

2. SPEAKING APPAREL: The academicians and practical musicians concluded that zoot suits, drape pants and rolled collars are outgrowths of jazz music.

3. CHURCH MUSIC: Many gospel songs Mr. James said, indicate definite traces of jazz music.

Pointing out that jazz is performed more than any type of music in the world today, the professor declared that colleges should include courses on jazz and American popular culture in their curricula.

"Jazz has progressed to the point today," he continued, "where the American child's ideal is not Marian Anderson and Roland Hayes but Ella Fitzgerald and Billy Eckstine."

Shifting to the background of swing music, Mr. James said it is the product of an African environment and the natural musical talent of Negroes. There are, he said, seven types of jazz: Primitive antecedents of dixieland, dixieland, modern dance jazz (basically swing).

Also concert, progressive jazz (Stan Kenton, Duke Ellington), vocal jazz (Ella Fitzgerald, Sarah Vaughn), religious jazz, (Gospel songs, etc.,) and artistic, idealized jazz (Gershwin, and some composition of Aaron Copland, Leonard Bernstein and William Grant Still).

Participants on the Roundtable of Jazz last year included Richard A. Waterman, director of the Laboratory of Comparative Musicology, Northwestern university; Miss Mahalia Jackson, queen of the gospel singers; Rex Stewart, band leader; Marshall W. Stearns, professor of English, Hunter college and Mr. James.

The board of directors of the Institute of Jazz Studies include Rudi Blesh, jazz historian; Dr. Maurice Green, psychologist; Trenamine McDowell, professor of English, University of Minnesota; Dr. Henry Cowell, professor of music, Curtis institute; and Mr. James.

Berlin Critics Widely Acclaim Helen Thigpen

BERLN, Germany — Helen Thigpen, American soprano, has won rave notices from critics in every country who have heard her in concert.

It was no exception here where she recently sang a benefit concert for the Needy Artist Fund in Esplande concert hall, after

MISS THIGPEN

singing five performances in the touring "Porgy and Bess" musical.

Won Germans' Hearts

She immediately won the hearts of the German audiences with stamping of feet, cries of "bravo, bravo!" and was compelled to do encore after encore.

Singing the dramatic role of the grief-torn widow, "Serena Robbins" in the new Davis-Breen folk opera and her concert at the Esplande, caused a German critic to write:

Displayed High Culture

"Helen Thigpen showed what high culture of 'lied' singing she possesses through a program ranging from old Italians through Hugo Wolff and Berlioz to colored spirituals and numerous encores among which were songs of Schumann and Brahms."

Another critic said:

"The astounding craft of the singer (Helen Thigpen) reaches from contralto depths to jubilating heights from stories of exciting bel canto beauty to natural artistic outcries of expression.

Post - Holiday Activities

The troupe left Berlin for an extended engagement at the Stoll Theatre in London.

Miss Thigpen will be heard on a series of radio and TV programs, as well as a concert tour of England and Scotland immediately after the Christmas holidays.

Evanti Airs Impressions Of Spain On VOA B'Cast

NEW YORK — "Los espanoles son tan simpaticos," said popular American soprano Lillian Evanti, as she paid tribute to the many friends she made in a recent concert tour of Spain in a broadcast over the Voice of America.

On the "Cosas que Pasan" program, Miss Evanti described her impressions of Spanish art and music; her visits to the Casas Americanas in Madrid, Barcelona, Valencia and Seville, and sightseeing in other areas.

As a special feature she sang two American spirituals.

The versatile singer from Washington, D.C., has sung on three continents, Europe, Asia and America.

One of her most memorable performances came on invitation to sing at the recent inaugural of President William B. Tubman of Liberia.

She has worked with such famous Spanish scholars and musicians as Enrique Sanchez Pedrote, Padre Efren Puga, Matilde Salvador, who dedicated a song to her; Pepita Hernandez, who accompanied her on one of her concerts, and Pedro Vallribera.

Helen Thigpen Triumphs Before Packed Audience In German Concert Hall

LONDON—Helen Thigpen distinguished American soprano, singing the dramatic role of the grief-torn widow, "Serena Robbins," in the new Davis-Breen folk opera "Porgy and Bess," assisted by other famous artists, founded critics, and Miss Thigpen was selected to sing a benefit concert for the "Needy Artist Fund" in Esplande Concert Hall, Berlin, Germany. After singing five demanding performances of "Serena" in the Gershwin opera in three days (of which one was a command), this trouper immediately won the hearts of her German audience.

Marion Anderson applauded Miss Thigpen on opening night of the opera at the Stoll Theatre here, and was her guest back stage.

Arrangements are being completed for Miss Thigpen to appear

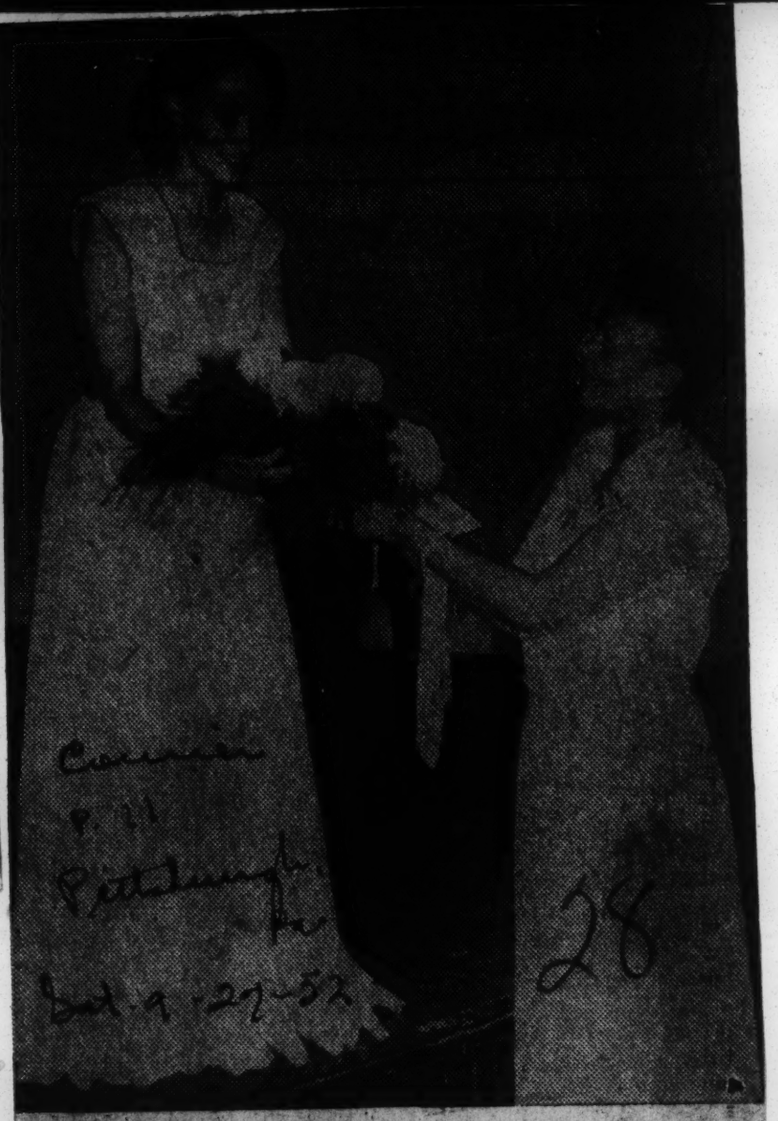
Miss Genevieve Whitfield

COCA-COLA FINDS A STAR—Miss Genevieve Whitfield, Cincinnati, Ohio, singer, will be additional [illegible] Clay Steele, producer-director of Smart Affairs of 1952. Miss Whitfield is being sponsored by The Coca-Cola Bottling Works of Cincinnati, which will send her and chaperon to Atlantic City in July.

Young R.I. Pianist Takes First Prize In Musical Contest

PROVIDENCE, R.I. — Raymond T. Jackson, 18, Hope High School pupil, was awarded a first prize of $300 in a competition scholarship, in which 40 contestants participated.

Jackson gave his first public concert at the age of six years, and is now studying at the New England Conservatory of Music, Boston.



MISS GAMBLE IN RECITAL—Miss Anne Gamble, pianist, was presented in recital in Charleston, W. Va., by Nu Epsilon Beta Chapter of Alpha Chi Pi Omega Sorority in celebration of its third anniversary. Warmly acclaimed in numerous cities, Miss Gamble graduated with high honors from Fisk University, received a degree from Oberlin Conservatory of Music, and later studied in New York under Ray Lev, concert artist. Pictured here with Mrs. Seretha Robinson, the artist played the Thirty-two Variations by Beethoven, among others.—Mabel Holt Photo.

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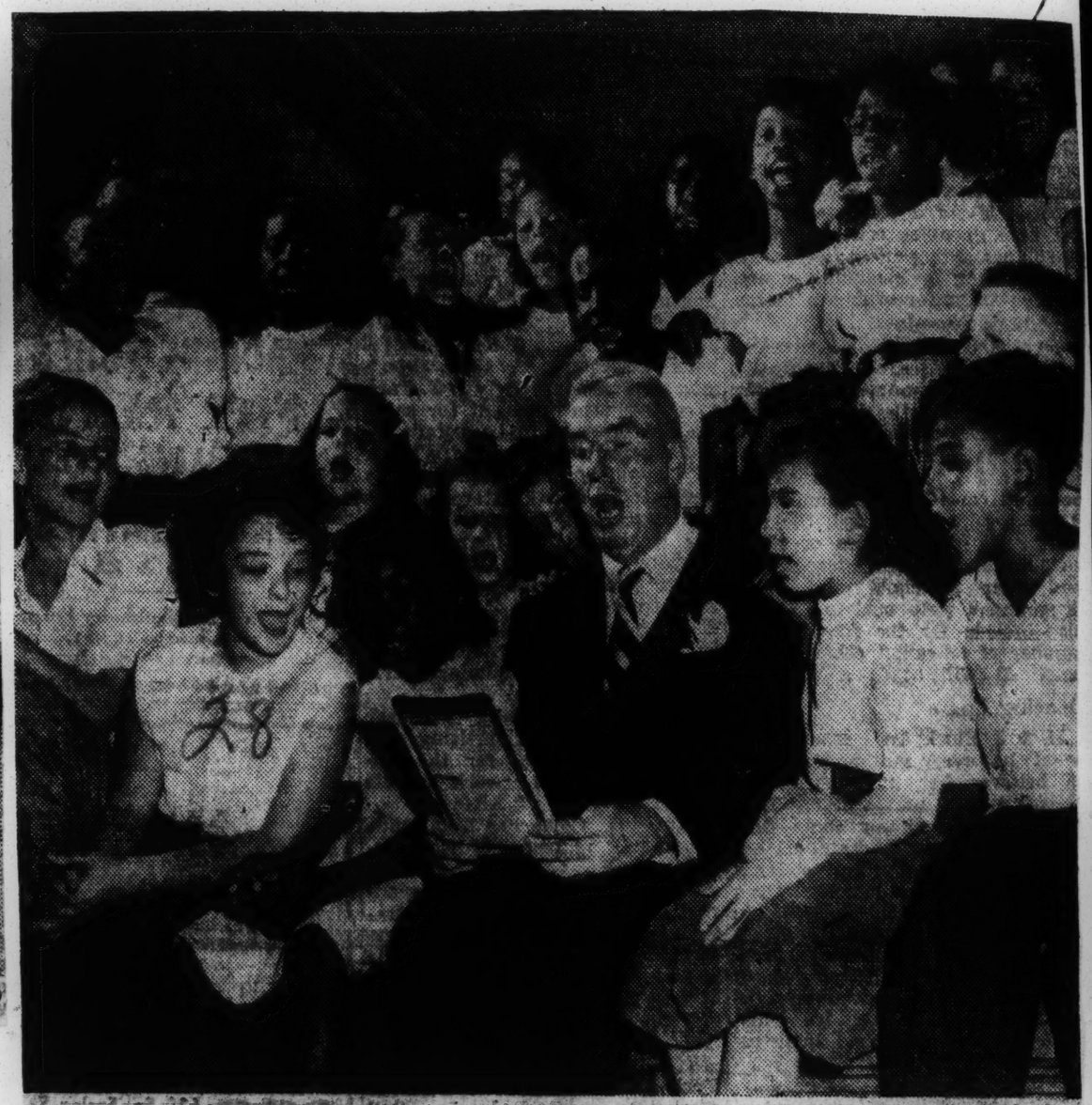
Children's Choral Group Holds Music Festival

John Motley, director of musical activities for vacation playgrounds, rehearsing the youngsters at P. S. 196 in Brooklyn yesterday.



The New York Times (by Larry Morris)

The group and Mark A. McCluskey, Director of the Bureau of Community Education, singing "It's a Grand Old Flag."

Small Fry Cheer Playground Choir Closing Schools' Summer Program

By IRVING SPIEGEL

Seventy small-fry choristers, whose voices rang true and clear despite their lack of formal musical instruction, filled the auditorium of Public School 196 in the Williamsburg section of Brooklyn yesterday with lilting song. Enthusiastic approval came from a youthful audience of 400 who stamped, cheered and cried "Wow!" "We Want More!"

The greatest approbation was reserved for John Motley, director of musical activities in the summer system of several playground areas of Brooklyn, part of a recreational program sponsored by the Bureau of Community Education of the Board of Education. Yesterday's song recital in the heart of Williamsburg's tenement district ended the summer's playground activities.

Using a battered piano, at times a tuning fork or an accordion, Mr. Motley for several weeks had appraised the voices of several hundred children. Out of the mass auditions in the Williamsburg, Bedford-Stuyvesant, Bushwick and Greenpoint areas came the final selection of seventy.

True, there was no part singing or blending of voices. But that didn't matter. It was volume, punctuated by rhythmic precision, that counted. To Mr. Motley went the dual role of sitting at the piano and waving his hand for direction.

With a ringing fortissimo, the choir let go with George M. Cohan's "It's a Grand Old Flag," and the song soared up and down Bushwick Avenue. For change of pace came the spiritual "Go Down, Moses."

Ten-year-old Christine Thompson of 510 Greene Avenue stepped forward to the microphone. With the poise of a seasoned performer, Christine delivered "The Lord's Prayer" to the hushed vocal accompaniment of the chorus. Joey Merlis, 11, of 78 Rodeny Strceet, disdained the use of the microphone. With clear, high, soprano tones he delivered "Loch Lomond" —and with Scottish burr.

There was place on the program for instrumentalists. The rain beat hard against the auditorium windows as 11-year-old Ivy Shaffer of 87 Taylor Street played Paderewski's Minuet in G.

"Some twenty nationalities are represented in that group," remarked Mark A. McCloskey, director of the Bureau of Community Education program. "No room for prejudice. Forgive a pun, but here we have song and harmonious relations."

Marcia Cohen, 11, of 156 Wilson Street, played "Two Guitars" on her accordion to the accompaniment of stamping feet. Christine Thompson returned to the microphone to sing "Somewhere Over the Rainbow." Then Mr. Motley led the choir through his own choral work, "Song of the City"—a work that told the story of children at school, singing and life in the city.

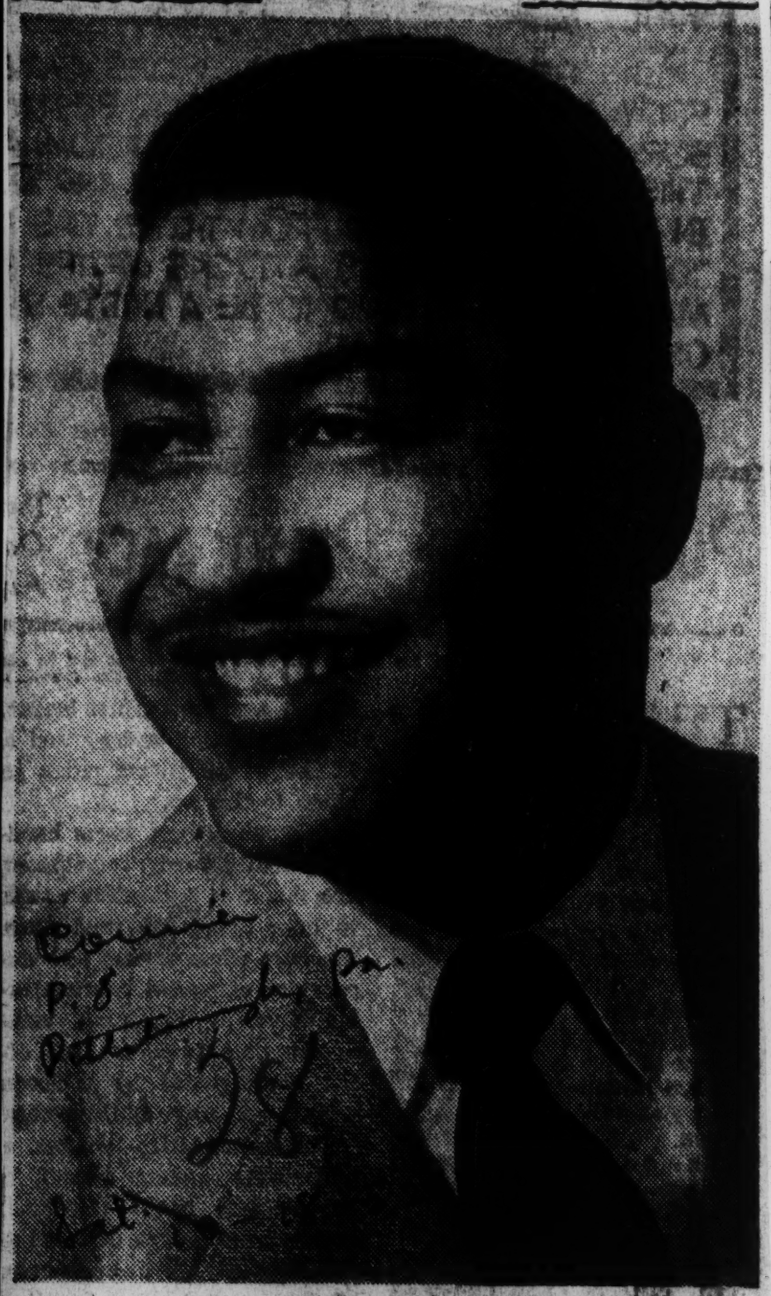
Eleven-year-old Stephanie Gattuso of 179 Devoe Street, the mistress of ceremonies, stepped forward:

"Thank you for coming and we hope that you received as much joy from listening to our songs as we had in singing them."

Only the loud-speaker cry of Mr. Motley, "we must go home," finally stopped the cheering.

Man of the Week

By ETHELYN M. PARKER



HERMANN GANTT

. . . from Atlanta to Boston

BOSTON, Mass.—This week's man of distinction of Atlanta, Georgia-born Hermann Gantt, whose singing voice has electrified critics throughout this country and in the Asiatic-Pacific war theatre, where he did innumerable camp shows in World War II.

The youngest of eleven children, Mr. Gantt sang in his hometown church choir and for other local organizations, all of which contributed greatly to his unforeseen musical career.

He had no thought of a musical career, because his parents had hoped he would become a lawyer. But shortly after graduation from high school, he was called into the service of Uncle Sam, and served two years in the infantry, most of which was spent in the Asiatic-Pacific Theatre of War.

IN CAMP SHOWS

It was during his military career that he appeared in many camp shows on special service broadcasts and as chapel soloist. After being released from service, he began studying voice seriously, with J. Gordon Moore in Atlanta, and later at the New England Conservatory of Music in Boston. Currently he is under the vocal guidance of Paul Natthen at the Longy School of Music, Cambridge, Mass.

Among his distinguished achievements are winning the Curran-Joyce Music Trophy from ABC in 1947; the national Urban League's Certificate of Recognition in 1948; grand prize winner in the North Shore Music Festival competition in 1950; winner of the 1951 Marian Anderson Scholarship award, and the grand prize winner in the Boston Post Music Festival competition in 1952.

SINGS WITH SYMPHONY

During the seasons 1949-50, Arthur Fiedler chose him to participate in three major works with the Boston Symphony, Charles Munch, conducting. On June 14, Mr. Gantt appeared with that renowned organization, under the eminent baton of Leonard Bernstein, in the first Eastern performance of Igor Stravinsky's intricate work "Les Noces" ("The Wedding") presented in conjunction with Brandeis University's first creative arts festival in Waltham, Mass.

His Boston Post Music Festival triumph came to the attention of the country's most popular MC, Ed Sullivan, who immediately invited the gifted young singer to appear on his "Toast of the Town" show, May 16, produced from the Boston Opera House to a capacity audience, who shouted their approval, steadily mounting to cheers and bravos!

Last week he appeared in Jordan Hall, Boston, in a recital sponsored by the Women's Service Club.

[From Late Editions of Yesterday's Times.]

City Opera Gives Season's First 'Aida' With New Singers in the Leading Roles

AIDA, opera in four acts by Verdi. Text by Leclerq and Ghislanzoni. Directed by John S. White. Scenery and costumes by H. A. Condell. Ballet choreography by John Butler. Conducted by Tullio Serafin. At the City Center.

The King of Egypt	Jon Geyans
Amneris	Margery Mayer
Aida	Anne McKnight
Rhadames	Roberto Turrini
Ramphis	Randolph Symonette
Amonasro	Lawrence Winters
Messenger	Mitchell Pollock
Priestess	Alice Richmond
Prima Ballerina	Mary Hinkson
Premier Danseur	Glen Tetley

The New York City Opera Company offered last evening at the City Center an "Aida" which could boast a new tenor, Roberto Turrini; a new Aida, Anne McKnight; a new Ramphis, Randolph Symonette, and a new conductor, Tullio Serafin, who was conducting the work with the company for the first time.

To begin with the most important element of any Italian opera performance, the tenor: Mr. Turrini is a native of Italy who for the past five weeks has been singing in Rio de Janeiro. He flew up yesterday to sing on short notice the taxing part of Rhadames.

His performance last night showed him to be an experienced, well-routined artist. His voice is not a pretty sound, but it is of cast-iron durability, brilliant, resonant, always in tune and evenly balanced throughout its range. His clarion top tones last evening soared above orchestra and chorus in the big ensembles without apparent strain.

Mr. Turrini's acting is rudimentary, being of the old-fashioned Italian opera school which consists mainly in what used to be called "striking attitudes." There is in fact something quite disarming about his performance; he is so thoroughly in character as A Tenor Portraying the Role of Rhadames.

Nevertheless, when he is taken in hand by the City Opera stage directors, Mr. Turrini promises to be a valuable addition to the company.

Miss McKnight's case is just opposite. She is a girl with a pretty voice who has not been taught to sing well. Her singing is edgy and begins to show the classic danger-signals of breathiness and unsteadiness. Effort was apparent in her singing, especially in the big, taxing arias, "Ritorna vincitor!" and "O patria mia."

Lawrence Winters' Amonasro is a characterization which continues to grow in skill and subtlety with time. Margery Mayer's Amneris is extremely effective. Mr. Symonette was impressively sonorous as Ramphis. And a highlight of the evening was the ballet in Act II, which featured Mary Hinkson and Glen Tetley.

"Aida" is on the whole not one of the City Company Opera's best productions. The City Center stage is small; massed effects are impossible and choristers cannot make themselves felt when they are practically standing on each other's shoulders instead of deployed in depth as at the Metropolitan. Nevertheless Mr. Serafin's skill and experience made itself felt and the performance went with immense vigor and gusto.

J. B.

28 1952

Art Tatum Will Play At Mosque

Other Jazz Stars In Piano Parade

Pianist Art Tatum, who will provide one-third of the entertainment when Piano Parade is presented at the Mosque at 8:30 tonight, almost lost his job once for receiving too much applause.

As a member of a two-piano team playing for vocalist Adelaide Hall in 1930, Tatum appeared with the act in the Palace Theater, in New York. For the first two shows Tatum followed the rehearsed routine. But during the third show when Miss Hall retired to change her costume, the presence of the audience inspired him to do a little extra. Tatum came out with a burst of his now famous fire, and the applause was deafening. The singer waited in the wings waving frantically to Tatum, but he could not see her so she gave up and signaled the other pianist to give encores. She did not return to the stage at all for that show.

When the two pianists finally left the stage, Miss Hall laid down the law. If this happened again Tatum would be fired. "She was right," he says now, "It was her act, not mine." Tatum toured the Northern part of the United States, most of Canada and England and France with the vocalist, but the displays of piano pyrotechnics were reserved for leisure nonaudience hours.

He Started With Fiddle

Born in Toledo, Ohio, in 1909, Tatum exhibited an interest in music quite early in life. His father, a mechanic who had moved from North Carolina shortly before Art was born, arranged to have the boy take violin lessons. After a succession of teachers had tried, the last one suggested Art switch to the piano. The changeover was made, and Art took lessons from Overton J. Ramey, of Toledo. Today the sign outside Ramey's door proudly boasts that he was Tatum's only piano teacher.

Completely blind in one eye and with only about 25 per cent vision in the other, Tatum is nevertheless a stormy advocate of accuracy in musicianship. While he necessarily depends more and more on his memory for his performances, he speaks regretfully of any bandsman who does not read music.

Tatum is a composer, but rarely plays his own music. "People want to hear things they already like," he says. "If they want my originals, they are in the books," referring to his piano instruction volumes. "I get paid to entertain, not to sell my own stuff."

Other Stars in Show

In addition to the Tatum trio, Piano Parade will present pianist Erroll Garner's trio, which includes drummer Shadow Wilson and John Simmons on bass, and the long-time boogie-woogie piano-playing team of Meade Lux Lewis and Pete Johnson.

Tickets for tonight's concert are available at the Mosque box office. All seats except the top balcony are reserved.

—Kingman Photo

Art Tatum to Play Here

Appears in Piano Parade

MISS VERA LITTLE—Promising Young Mezzo-soprano—now singing in the Opera, "Four Saints" on Broadway will appear in Memphis on April 28, at the Manassas High School, on the eve of her departure to Paris, France, where she will be singing in the same opera for the next three months.

Miss Little, who is the daughter of Mr. and Mrs. B. T. Little, of Memphis, is a graduate of Manassas High School where she began her music career under Mrs. Georgia Quinn. She later took voice at the McCleave School of Music and spent five years under the eminent Frank Harrison at Talladega College where she received her degree in music, and has been studying since under Madam Vera Covert of New York City.

Talmadge Appoints Negro Entertainer

Atlanta, Ga. (ANP).—Governor Herman Talmadge did the unexpected last week when he appointed a Negro musician as the new official entertainer for the governor's mansion. [illegible] received the appointmnt from Gov. Talmadge after playing his accordian and a piano and singing at the executive mansion during a dinner for members of the general assembly.

Negro Opera Company To Offer 'Faust'

In celebration of the 10th anniversary of the National Negro Opera Company Foundation, Inc., Mary Cardwell Dawson, founder-managing director, the ever popular "Faust" by Charles Gounod, will be presented at the Chicago Civic Opera house, 20 N. Wacker drive, on Saturday evening, March 29th, at 8 o'clock by an all-star cast. The opera will be sung in English.

The Opera company has given successful productions of "Aida" and "La Traviata" by Verdi, "The Ordering of Moses" by Dett, and "Faust" in several of the large cities, such as Pittsburgh, Chicago, New York and Washington, D. C. and in places like Syria Mosque, Madison Square Garden, and Uline Arena and the Watergate on the baks of the Potomac.

The organization works on a national basis utilizing singers, dancers and musicians from many of the guilds which are affiliated with the company and which come together for full scale productions several times during the year.

The forthcoming performance of Faust will be the first time for the NNOCF to present the immortal work before the Chicago music lovers and patrons of the opera. Critics have been lavish in their praise of the past performances and have predicted a great future for this rapidly rising company.

Negro tympanist plays with Iturbi

NEW YORK — When Jose Iturbi conducted the RCA Victor Symphony orchestra in New York's Carnegie Hall recently, he chose 22-year-old Negro girl, Elayne Jones, as tympanist.

The orchestra played Mozart, Beethoven, Mendelssohn, and Liszt. Miss Jones has played with Leopold Stokowski and [illegible] seasons with the City Center Opera orchestra in New York in competition with 15 other tympanists. She was trained at Juilliard Institute of Music.

Girl, 12, To Appear With Philadelphia Symphony

PHILADELPHIA — (ANP)— Theresa Baker, 12, a brilliant young pianist and the first Negro winner in the Philadelphia Orchestra Children's concert auditions, will appear as soloist with the Orchestra at one of the Saturday morning Children's concerts at the Academy of Music next season, it was announced last week by the Orchestra association.

Little Miss Baker, who lives with her parents, Mr. and Mrs. Richard Baker, has been studying piano for almost nine years. Her repertory includes Haydn's Concerto in D major, Mozart's Sonata No. 3, Mendelssohn's Rondo Capriccioso, Chopin's Valse in C-sharp minor, and a number of other compositions requiring dexterity and a genuine spirit of musicianship. Her recitals include her debut at the New Century Club in 1950 and an appearance at the Philadelphia YWCA in 1952.

Competition in the Children's concerts audition is very stiff. In recommending Miss Baker as a contestant, her teacher, Edwerd F. Hutchinson, referred to her as "most talented." He said: "Her technique and musical understanding have developed and considerably matured."

AU Music Prof. Recently Has Two Works Published

ATLANTA—G. Schirmer has recently released an arrangement for women's voices by Willie Lawrence James, folklorist and Atlanta University system music instructor.

The arrangement is of John Jacob Niles' "The Blue Madonna."

Simultaneously, Carl Fischer also published an arrangement by James for female voices of another Niles song, "O, Waly, Waly."

James is director of the Spelman Glee Club and the Morehouse band.

Interracial Choir Records Spiritual

Johnny Hartman (center), RCA Victor recording artist, leads an interracial choir in a chorus on "Lift Every Voice and Sing," during a recording session in the company's N.Y. studios.

Baltimore Music Guild Marks 20th Anniversary

BALTIMORE

Celebrating its 20th anniversary, the Baltimore Music Guild of the National Association of Negro Musicians, held its annual Banquet Feb. 22 at the York Hotel Blue Room.

Charles Parker served as chairman and toastmaster. Mrs. Margaret R. Franklin, president, reviewed the history of the organization.

The program featured Mrs. Edna K. Mitchell who sang "Birthday" by Woodman; Mrs. Myrtle in a soliloquy; Harry Patterson in "A Dream" by Bartlett; and group singing with Mrs. Mildred Bryant as accompanist.

Dancing Featured

Dance music was furnished by Mallory's Orchestra.

Present were:

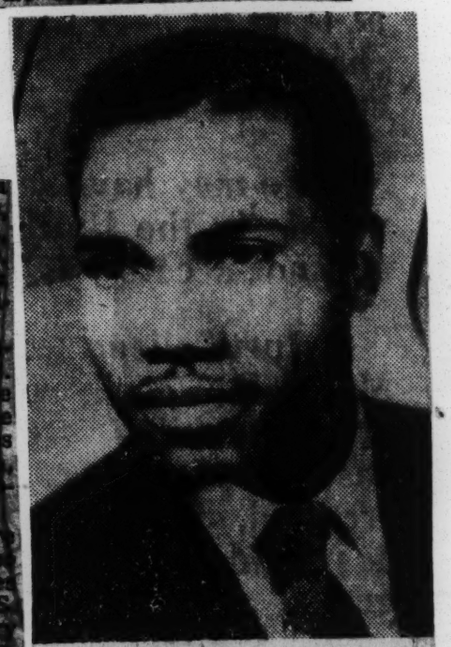
Messrs. and Mesdames John Carter, Raymond Dawson, J. L. Houck, John Hicks, Herbert Johnson, Joseph Looks, Thomas W. Miller, John Powell, John Ward;

Mesdames Margaret Blake, Mary T. Brown, Margaret Brooks, Mildred Bryant, Lewis Butcher, Marjorie Butler, Addie Carter, Carrie Cargill, Lillian E. Caldwell, Mary Crump, Hazel Ellerbe, Margaret Franklin, Mary Fairfax, Geneva Hillery;

Mesdames Ruth Hitchcock, Lucille Johnson, Myrtle Johnson, Rebecca Johnson, Nellie Johnston, Sallie Larkins, Myrtle Lee, Edna K. Mitchell, Daisy McCarkle, Mary Mobley, Mabel Patterson, Virginia Robinson, Evelyn Sharpe, Delia Smith, Grace Stokes, Alma Thomas, Frances Watkins, Geraldine Watty, Anita White;

Miss Gloria Adams, Ella Barton, Elizabeth Carr, Elinor C. Dimmy, Marie Franklin, Maude Leforest, Charlotte Lee, Beatrice Mayo, Doris Northeet, Frances Richardson, Mayme Thigman, Ella Belle Wilkes and Mary Robinson;

Messrs. Lycurgus Bond, Steve Brown, Harold Burkett, Alphonse K. Butler, Thomas Caswell, James Evans, Howard Keene, George S. Moore, Charles Paerker, Harry Patterson, Ernest Purviance, Horace Robinson, William Ross, James Taylor, Marshall Waters and Samuel Williams.



KARL HARRINGTON, young Negro tenor, spoke and sang at the Fourth Annual Conference on American Foreign Policy at Colgate University, Hamilton, N. Y., on July 28, 1951.

Mr. Harrington, a native of Mississippi, now residing in New York City, was the only Negro artist invited to speak and sing to the conference. He spoke briefly on the value of Negro music and its contribution towards helping to build a better world.

His singing was received with great enthusiasm and he was recalled for several encores. He has been invited to sing at the next annual conference, and to give a program at Colgate University during the coming season.

Artists performing were Eugene List, pianist; Carroll Glenn, violinist; and others.

Mr. Harrington gave a successful recital at Carl Fischer Concert Hall, New York, N. Y., on March 25, 1952, and was also tenor soloist with the Eva Jessye Choir on its 1951 concert tour.

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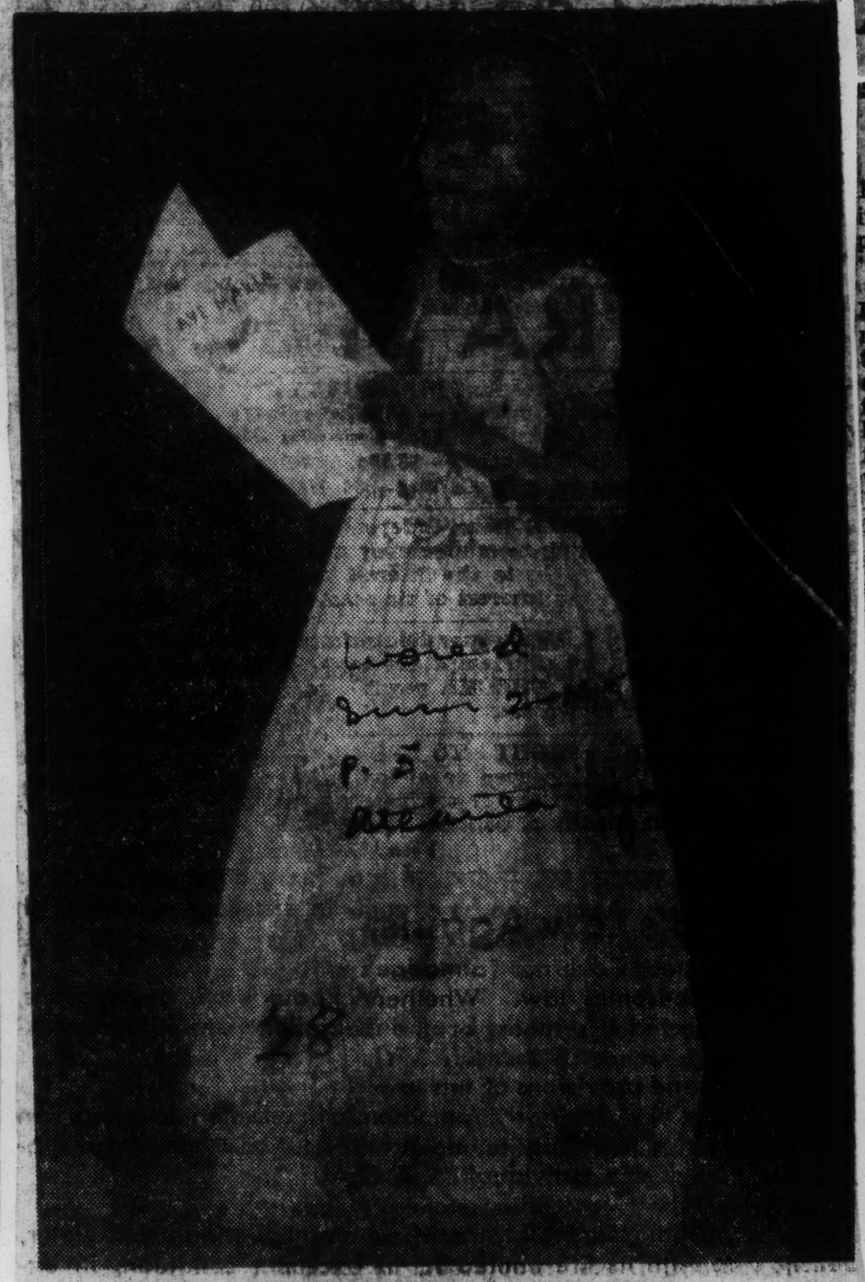
'Cry' Gal From Carolina

Petite Bette McLaurin is cashing in on her smash record, "Cry." Winston - Salem, N.C.-born, Bette stands four feet, nine inches. She first studied classical singing but switched to popular after becoming a Bessie Smith fan. Now she has her own fan-crew.

For two years Helen Colbert, a young Negro soprano, has been knocking on doors in vain Mme. Frescni, an authority, has been saying about her beautiful voice —but no offers. Then a deluge came the other day. Bids from "Porgy and Bess" and "Four Saints." And, before Helen could make up her mind, came a phone call for a Met audition.

IN RECITAL THIS AFTERNOON AT 5



LITTLE GLADYS KNIGHT

A Seven Year old artist, Atlanta's Youngest Contralto who will be presented in her premiere performance at the Morris Brown College Chapel this afternoon at 5 o'clock. Gladys sings in English, German and Latin. She has been enthusiastically praised by music lovers and critics alike who have chanced to hear her at her school and church. — General admission 50c, children 25c. This concert is sponsored by the Students Art Club of Morris Brown College of which Mrs. Ruth Hall Hodges is sponsor. — (Adv.)

About People

IN NEW YORK

An Army lieutenant, Roland Barnes (above), competing for $750 in cash, won $100 when he appeared recently as a contestant on "Break the Bank."

Queried by emcee Bud Collyer, Lt. Barnes, of 22 Hamilton Terrace, New York City, chosen from the studio audience for a category called "Mr. Big," raced through five straight queries without mishap, and was then ousted for failing to name Cox and Roosevelt as Democratic candidates for President and Vice President in 1920.

Lt. Barnes, a reserve officer, was a school teacher. When he was recalled into service in Aug. 1950, he was teaching the sixth grade at P.S. 119 in Manhattan.

Phil Moore — Mary Lou Williams

He is with the Provisional Service Battalion, Army Chemical Center, Md. After his discharge from the Army, Lt. Barnes will resume teaching.

The lieutenant, married 11 years, and Mrs. Barnes have a five-year-old daughter, Sylvia Lynn.

Phil Moore, composer of such hit songs as "Shoo Shoo Baby" and "I'm Gonna See My Baby," and who became a recording star with his Phil Moore Four on Victor Records, has just opened a studio in Carnegie Hall in New York to work with theater and television lovelies.

Moore is coach and critic for such top stars as Ava Gardner, Jane Russell, Marilyn Monroe, Dorothy Dandridge, and Julie Wilson.

Adept at arranger and composer, Phil has started working under Meredith Willson on the famous NBC radio's "Tallulah Bankhead Big Show," arranging music for the famous guests who appear with Talco. Currently he is working with Miss Dandridge

...and Ethel Waters, some of whom have been hailed as the show greats of show business.

Carol Brice, NY contralto, was the first artist to appear on the Clark College all-star concert series in 1952, in Atlanta on Sunday, Jan. 13.

Her Columbia Masterworks album includes "Sacred Arias of Johann Sebastian Bach," with the Columbia Broadcasting Orchestra conducted by Daniel Saidenberg; De Falla's "El Amor Brujo" and Mahler's "Songs of a Wayfarer," both with the Pittsburg Symphony Orchestra, Fritz Reiner conducting.

Conductor Reiner was so impressed with Miss Brice that he engaged her to sing with the Pittsburg Symphony in 1944. Since that time she has been recalled by him three or four times.

Carol Brice

Marion Anderson

When Jo Baker opened at the Apollo, the mecca of Harlem for the Christmas show and really took over. In a completely different show, singing numbers more to Harlem's liking, Josie was rewarded with SRO signs and lines in front of the box office.

La Baker is a showman to her fingertips and so knew just how to get to Harlem's heart. Manager Frank Shiffman, owner of the Apollo, was tickled pink over the new types of people in the audience. some folks had never been inside of the Apollo.

Other stars may not have enough work but Pearl Bailey goes around doubling up. She's just that much in demand. While finishing out her second week at the Paramount Theater, Pearl slips in as headliner at the sophisticated Monte Proser's club, 'La Vie En Rose." Billed as the Lady Returns, Pearl had only been absent a fortnight.

Thelma Carpenter tried out her new routine for a couple of nights between Eartha Kitt's bowing out and Pearl Bailey's coming in at La Vie En Rose.

Gladys Hampton, struggling with packages and clothes for the holiday weekend on the road, loaded her blue Cadillac to the hilt. For the trip from New York to a Baltimore one nighter, Gladys wore boots lined in wool, full tweed coat and a brown wool scarf. She never worries about the weather, just meets it fully prepared.

'Twas sad to see the once great Mildred Bailey, blues singer, buried by an Actor's fund. How well we remember the last time we saw her here two years ago in a doomed 52nd St. club that folded after her three weeks' appearance.

She shared billing with Mary Lou Williams. Together they made a terrific show. How much we were impressed with the complete lack of pretense of Mildred Bailey. The Rocking Chair lady merely tapped her tiny feet until it was her turn to go on. Her quietness was in much contrast to the highly volatile Mary Lou.

Sarah Churchill, state and screen actress, will be hostess and narrator for a new dramatic series, the "Hallmark Television Playhouse," to be offered on Sunday afternoons over the NBC television network beginning January 6, 3:30-4:00 p.m., EST. She will also carry the leading role in the dramatic productions from time to time.

Claudia Morgan plays the role of Carolyn Kramer, a young woman who firmly believes that everyone, no matter what the obstacle, has "The Right to Happiness" on NBC's popular daytime radio serial of that name, Monday through Friday, 3:45 p.m., EDT.

Hayes recital at First AME

USC voice student Marvin Hayes, bass, will be heard in recital next Tuesday at First AME church, presented by the Crusaders club of that church.

Now touring with the Madrigal Singers of USC, Hayes is regarded as one of the most promising students in the voice department of the university, where he studies with the head of the department, William Vennard, and is coached by Mme. Gwendolyn W. Koldofsky, who foresees for him a brilliant career.

Winner of the 1951 Atwater Kent Auditions, Hayes followed this by winning a scholarship for a summer of training in Canada, studying with music greats John Charles Thomas and Madame Lotte Lehmann.

Stars Honor Ellington

CHICAGO(ANP) — Orchestra leader Duke Ellington was honored recently by a committee of "distinguished" Americans at the Regal Theatre for his "outstanding contribution to world culture" and "significant worth to and championship of his race."

The world famed composer of such jazz classics as "Solitude" and "Sophisticated Lady" was presented with a sterling silver cigarette case bearing the above inscription and engraved with the names of Joe Louis, Jackie Robinson, Lena Horne, Cab Calloway, Nat (King Cole, Mahalia Jackson, Sarah Vaughan, Louis Jordan and Billy Eckstine.

The presentation took place from the stage of the Regal where Ellington was concluding a week's engagement. The award was presented to the comittee by Alfred A. Duckett, managing editor of Tan Confessions magazine, and was followed by an informal party for the press.

National Salute To Stephen Foster

GAINESVILLE, Fla. — (ANP)— The memory of Stephen Foster was honored last week at Florida university, with a nationwide broadcast carried by the Mutual Network.

James Melton, the opera singer, a Florida alumnus, joined the university band and glee club to present many of Foster's melodies including "Old Folks At Homes," the official Florida State song.

Gov. Fuller Warren lauded Foster as a Yankee whose music brought about a warm surge of friendship between the North and South. The program was then switched to Washington, D.C., for a brief address by Vice President Alben W. Barkley, who recounted the legend that Foster got his impressions of the Southern Negro from a maid in his northern home.

Diane Stewart Makes Debut With Symphony

HOUSTON — Diane Patricia Stewart, talented daughter of Mr. and Mrs. James Stewart, 909 Defender, and a freshman voice major at Texas Southern university, made her debut into Music America on last Thursday afternoon, February 14 at the Auditorium where she was guest soloist with the Houston Symphony Orchestra at a Student Concert under the direction of Andor Toth.

Diane, winner of this year's Student Auditions sponsored by the Houston Symphony Society, sang St. Saens' famous aria "My Heart At Thy Sweet Voice", from "Samson Delilah". Her diction, breath control, and the forcing of her high tones (probably due to nervousness caused by the occasion) and the singing through a microphone that was not properly adjusted, made evident an unsteady line of tone that is prevalent in most young and inexperienced singers.

Diane made a beautiful appearance in a white, full-skirted, two-tiered, and pleated nylon net cocktail dress, complimented by a large orchid given to her by Mrs. Luellelia W. Harrison. National Executive Secretary of Zeta Phi Beta Sorority.

After her history-making performance as the first student, white or Negro to sing at a Student Concert, Diane received a check for Fifty dollars from a representative of the Houston Symphony Society. She was also the recipient of many beautiful flowers, including a bouquet from the Faculty and Students of Jack Yates school, from which she recently graduated as an honor student, and an arm bouquet from Mrs. L. Estelle Hart, Voice Instructor at Texas Southern University, with whom Diane has studied privately for the past year.

Two More Negro Artists Debut With RCA Victor

NEW YORK CITY — Two more Negro performers have joined the ranks of RCA Victor blues and rhythm recording artists. Their debut discs have already been released.

From the state of Georgia which has yielded many a blues chanter, comes Dossie Terry, who sings and shouts two blues items as his introductory RCA Victor platter. Terry teamed with Howard Briggs to write the top side, "Twenty-Four Years." Biggs, a man with a solid feeling for the blues, also penned the reverse side, "Didn't Satisfy You." He provides the background for Terry as he did for alto saxophonist George James in a preceding RCA Victor release.

African Music

NEW YORK — (ANP) — Some 350 recordings of African and semi-African music are listed in a catalogue just issued by the African Music Transcription Library of Johannesburg.

The records, mainly of vocal music, praise songs, love songs, drinking songs, etc., were made in various parts of the continent by "African Music Research" under the direction of Huge Tracey, founder and director of the African Music Society.

NEGRO IS GIVEN AWARD
FOR ORCHESTRAL MUSIC

New York.Jan. 8.(AP)- A 42 year old Negro composer, Howard Swanson, yesterday won the annual award of the New York Music Critics' Circle for Orchestral Music for his composition, "Short Symphony".

Swanson is the first member of his race to win an award from the circle since the awards were started in 1941. Awards also went to Bohuslav Martinu of Czechoslovakia for operatic music;British composer Benjamin Britten for choral music. and William Schuman for dance music.

Courier-Journal
P. 12
Wed. 1-9-52
Louisville,Ky.

Carol Brice Is Called Top Singer

Audiences attending the Caro Brice concert at Clark College next Sunday evening at 7:30 will hear what Fritz Reiner, noted conductor of the Pittsburgh Symphony Orchestra predicts will be "one of the outstanding singers of our generation."

Mr. Reiner first heard Miss Brice in 1944, when she sang in a small private recital. He was so impressed with the beauty of her voice that he engaged her immediately to sing with the Pittsburg Symphony. In the summer of 1945, he recalled her for another engagement—this time broadcasting over a major network, and after her third performance with him in 1946, Mr. Reiner said, "I predict that she will become one of the outstanding singers of our generation." To reinforce his prognostication, he chose Miss Brice as soloist at a Stadium Concert in New York during the summer of 1948.

Possessing a voice of rare natural beauty and warmth, Carol Brice had the good fortune to grow up in an atmosphere of music. Both her mother and father sang, and both played the piano. Her brother, Jonathan is now her accompanist.

Hazel Scott Signs For Columbia Tour

NEW YORK — Columbia Concerts has signed pianist Hazel Scott for a two-week tour at $5,000 a week. The tour will include remote sections of British Columbia.

GUEST SOLOIST — In an effort to promote an appreciation for classical music among Atlanta's school children, the Atlanta Symphony guild, and the board of education sponsers a series of musicals featuring the Atlanta Symphony Orchestra. Each concert invites an outstanding musical student from local schools to perform. Percy Johnson, Jr. seated, fifteen year old senior at Booker T. Washington High, appeared as guest artist at the third concert presented Wednesday at the City auditorium. He is shown viewing his music with Henry Sopkins, conductor of the orchestra, and Prof. Kemper Harreld, right, Atlanta musician. — (Perry Photo)

Honor Author Of 'Sound-Off'

Wrote Famed Army Song During W.W. II

JOPLIN, Mo. — Willie Lee Duckworth of Sandersville, Ga., who originated the famous "Sound-Off" Army song, was given the first annual George Washington Carver Achievement award on Saturday during a ceremony here.

The occasion mared the birthday anniversary of the famed scientist in whose honor the award is named. Making the presentation was Mrs. Portia Pittman, daughter of Booker T. Washington.

Duckworth and a glee club from Fort Leonard Wood sang the fame chant during a program prior to the award. The song which is used throughout the Army to accompany close order drill training was composed by Duckworth while he was a recruit at Fort Slocum, N.Y., during World War II.

Frankie Baker Whose Pistol Blast Gave World A Hit Tune, Dies At 75

PENDLETON, Ore. — (ANP) —When Frankie Baker "plugged her man" back in 1899 for doing her wrong, she was barely 23 years of age. Last week, 52 years hence, she died in a mental hospital, poor and senseless but at last, free from the tormenting and hounding ballad of "Frankie and Johnny."

The 75-year-old St. Louis-born woman fervently claimed, even until her death, that she was the central figure of this torrid ballad, that at one time drifted from the lips of musicians, actresses, and children from Timbuctoo to Siam. She thought the world, like the man i the ballad, had wronged her.

The story of how she shot three times through a hardwood door has echoed around the world right into unlikely repositories as the Oxford Book of Light Verse. Mae West made a movie and a mint of money on it. Republic Pictures made another movie about it. And yet, "distorted" as the story was the only public honor she ever received was a life membership in the Urban League in 1949.

In 1942, Frankie filed a $200,000 suit against Republic Pictures Corp., alleging defamation in the picture version. When a St. Louis jury ruled against Frankie, she not only collected no damages, but had to pay about $250 in court costs.

On the witness stand Frankie told the "real story" of the shooting. She was running a rooming house at 212 Targee st., which is now an alley behind St. Louis' Kiel Auditorium, when Allen Britt showed up on the night of Oct. 15, 1899. Al went at her with a knife; Frankie plugged him; and the coroner's jury agreed it was self defense.

She stated that it wasn't a .44, "just an old Harrington and Richardson .38. And it couldn't have gone roota-toot-toot, 'cause I only shot once."

Two months after Al went to the graveyard, Frankie said, she heard for the first time the "Frankie and Albert" version of the ballad. People began singing it at her as she walked down the street, so she packed and moved to Omaha. When the dratted tune caught on in Omaha, she moved to Portland.

That was in 1915. Tired of drifting, she opened a shoeshine parlor, worked as a chambermaid and wound up on relief.

In her later years she spent most of her time sitting in the dim-lit front room of a house at 22 N. Clackamas st., looking out through the curtains onto a quiet street. Once in a while a group of children would gather in front of her house and chant derisively the ballad of "Frankie and Johnny."

Fiercely independent, Frankie lived alone. Her inability to make money of the "torchy" ballad embittered her. In 1950, when it was no longer possible for Frankie to care for herself, she entered the Multnomah county home and on April 27 she was judged insane. While committed to a hospital, Frankie observed her 75th birthday, May 30, and found freedom from a past constantly haunted by a million dollar ballad.

'Hummon' Makes It Official

Graham Jackson, Atlanta musician, whom Gov. Herman (Hummon) Talmadge of Georgia recently appointed as his official entertainer.

Talmadge Appoints Personal Musician

ATLANTA— Governor Herman Talmadge did the unexpected here recently.

Following his blast against democratic presentation of [illegible] talent on radio and televis[illegible] he named Graham Jackson, Atlanta musician, as his official entertainer.

Jackson received the appointment from Gov. Talmadge after playing his accordian and a piano at the executive mansion during a dinner for members of the general assembly.

A great favorite of the late President Roosevelt, Jackson often sang for FDR at the Little White House in Warm Springs, Ga.

Jackson lives in a replica of the same little White House here.

A well-known radio personality, Jackson has also appeared at functions given by former Governors Ellis Arnall and M. E. Thompson.

Negro Pianist Ordered Abroad

NEW YORK - (ANP) - Gifted George T. Walker, Washington born pianist and composer has been ordered abroad by his management in order to produce concert programs and broadcasts for European audiences. A musical product of Oberlin, and Curtis Institute the pianist was considered an instrumental find when critics heard him in his Town Hall debut here.

A strenuous schedule awaits young Walker after his presentation in Boston at the Gardner Museum. Under this aegis of the National Concert and Artists Corporation Walker opens his first engagement in Stockholm, Sweden on Abraham Lincoln's birthday where he will be presented over the Scandinavian Broadcasting System, followed by a formal concert and additional broadcast in Sweden with Copenhagen, Amsterdam the Hague, Frankfurt Main, Milan, Italy, Lecco, Crema to follow. Munich, Germany are in the offering.

The American Embassy's cultural attache is arranging other concert appearances for George Walker prior to his return to America sometime in April.

Walker is the son of Washington's Dr. G. T. Walker and holds membership in the national honorary music fraternity, Pi Kappa Lambda. An authority on Bach organ literature due to his extensive duties as organist of the Graduate School of Theology at Oberlin, Pianist George Walker hopes to secure other rare manuscripts during his tenure abroad on his rigid concert assignment.

28 1952

Recital by Tenor To Be Presented At Salem Church

Charles Riley, Negro tenor, will present a recital at 8 p.m. Thursday at the Salem Baptist Church.

CHARLES RILEY

A graduate of Dallas schools and Bishop College, Marshall, the soloist will be heard in a Puccini aria, dramatic and historical songs and others. His accompanist will be Barnet Manes.

He has appeared on the Cavalcade of America radio program and in a Boston, Mass., production of "Finian's Rainbow." His teachers have included Adolph Eckstrom and Esther Lundell.

Details of the program follow:

Wake With the Dawn	Lemare
Pilgrim's Song	Tchaikovsky
The Last Song	Rogers
For You Alone	Geehl
An Chloe	Mozart
Care Selve from "Atalanta"	Handel
Who Is Sylvia?	Schubert
None But the Lonely Heart	Tchaikovsky
Vergebliches Standchen	Brahms
Che Gelida Manina from "La Boheme"	Puccini
The Creation	Johnson
No Images	Curran
Little Brown Baby	Dunbar
Young Men	Davis
Kango	Arr. by Villa-Lobos
I Been Buked	Traditional
O Eli	Traditional
The Klan Song	Arr. by Gregg
Done Made My Vow	Arr. by Moore
Nein Nein	Traditional
Ol' Man River	Kern

Broadway Star In Solo Recital

PROVIDENCE, R.I. — Sandra Warfield, contralto, made her first Providence appearance here last week as guest soloist in a recital sponsored by the Chaminade Club of Providence Spring Musicale at Frobel Hall. She was accompanied by Allen Rogers.

Miss Warfield, a native of Kansas City, Mo., attended the Kansas City Conservatory. She went to California where she won the National Federation of Music Club's Pacific Coast award.

She has appeared in roles on Broadway in "Naughty Marietta," "New Moon" and "Song of Norway," in which she was understudy to Irra Petina.

ATLANTA SYMPHONY GUEST SOLOIST, Percy Johnson Jr., 15 (seated) looks over his music with Henry Sopkins, conductor of the orchestra, and Prof. Kemper Harreld, (right) noted musician and piano and organ tutor of the young concert pianist. Young Johnson, a senior at Washington high school in Atlanta, appeared in the Atlanta Symphony Guild and the Board of Education's third concert last week at the Municipal auditorium.

▶FRANKIE BAKER, 75-year-old Negress who claimed she had inspired the ballad "Frankie and Johnnie" when she shot her man, Allen Britt, in 1899; in Pendleton, Ore., Jan. 3. For 30 years she tried to collect money from the song rights.

Baritone To Give Recital At Storer

HARPERS FERRY, W. Va. Harry Thompson of Morgan State College, baritone, whose recital is being sponsored by the junior class of Storer College, will appear Friday evening, March 14, in the college auditorium.

To Municipal Auditorium

LIONEL HAMPTON

The internationally famous king of the vibes will come to New Orleans on Sunday, March 2, with his revue and orchestra for an appearance at the Municipal Auditorium, Frank Painia announced this week.

Symphony Soloist

Soprano June McMechen will appear as soloist with the Baltimore Symphony Orchestra on Wednesday, March 26, at Polytechnic Institute with Dr. Reginald Stewart conducting.

Piano Prodigy Gives Texas College Recital

TYLER, Tex.—Betty Joanne McAdams, pianist prodigy, will be presented in recital by the Lyceum Committee of Texas College at 8:00 p.m., Friday, Feb. 8, in the College auditorium.

A sophomore at Anderson High School, Austin, Texas, the 15 year old pianist began her study of music under Mrs. Ruby Dixon, formerly head of the music department at Mary Allen College, Crockett, Texas.

She has also studied at Arkansas A. & M. College, Pine Bluff, Arkansas and Bishop College, Marshall, Texas.

Last summer while studying at the University of Colorado under Dr. Lawrence Hart, one of America's most outstanding artists, her excellence of performance drew

MISS BETTY McADAMS

much praise from the music faculty of the university.

"Betty Joanne is a young pianist of exceptional ability and great promise", said Dr. Hart at the close of the summer session.

She is the daughter of Mr. and Mrs. J. C. McAdams of Austin, Texas. Her father is superintendent of the Blind, Deaf, and Orphan school at Austin.

Two More Negro Artists Debut With RCA Victor

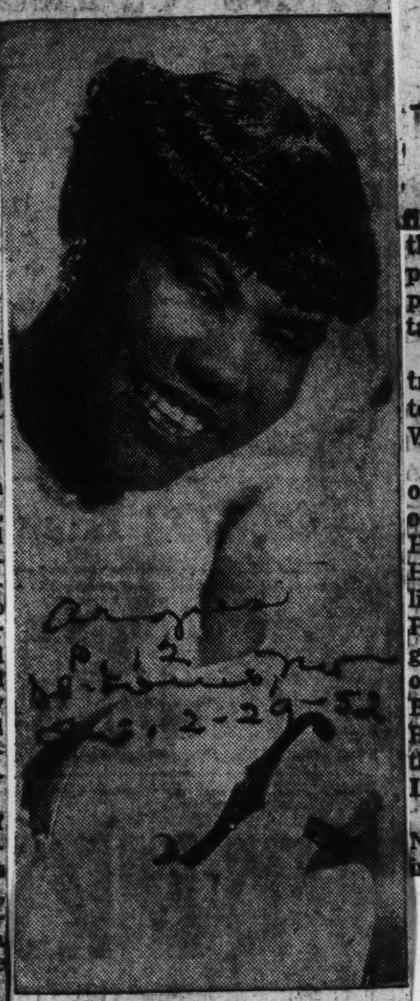
NEW YORK CITY — Two more Negro performers have joined the ranks of RCA Victor blues and rhythm recording artists. Their debut discs have already been released.

From the state of Georgia, which has yielded many a blues chanter, comes Dossie Terry, who sings and shouts two blues items as his introductory RCA Victor platter. Terry teamed with Howard Biggs to write the top side, "Twenty-Four Years." Biggs, a man with a solid feeling for the blues, also penned the reverse side, "Didn't Satisfy You." He provides the background for Terry as he did for alto saxophonist George James in a preceding RCA Victor release.

Harold Nicholas' fleet feet are of course familiar to movie and vaudeville fans and television viewers as well. He and his brother, Fayard, constitute the dancing Nicholas brothers who recently appeared in a successful vaudeville stint at the New York Palace.

Harold's contagious feeling for rhythm is not confined to his legs, however. This is solidly illustrated in his RCA Victor debut disc which may well make him as popular a vocalist as he is a purveyor of the light fantistic. He sings "I Love That Feelin'" and "Sad," and is rhythmically convincing whether he's happy about "that feelin'" or "sad."

Here March 9



SISTER ROSETTA THORPE, America's sensational gospel singer, will appear in person as a star attraction of a special religious concert to be held at the Grand Masonic Hall on Sunday evening, March 9. With Sister Thorpe will be featured also Katie Bell Nubin, singing sensation James Root, Jr., and the Rosettes. The pleasing, guitar-playing Sister Thorpe will be heard in a full program of songs and music, which has established her as the greatest individual personality in religious singing.

Met Opera On Tour

10 Negroes In Huge Cast

By GLADYS P. GRAHAM

NEW YORK—(ANP)—For the first time in the 67-year-history of the staid Metropolitan opera Company, ten Negro singers and a premiere danseuse have an important niche in its touring company.

It left New York in special trains for an extended concert tour that includes April 28 stop in Washington, D. C.

Singing in three performances of Aida, (the most popular opera on the roster) Dorothy Candee, Helen Colbert, Rhea Jackson, Ann Hunter, Rosalie Maxwell, Angeline Roberts, John Nielsen, John Priester, Richard Kirby and Eugene Brice. Brice is the brother of the famous contralto, Carol Brice, and Jonathan Brice pianist. He is the only Negro singing in the Mets production of DON CARLOS.

Janet Collins, the Met's first Negro dancer is featured soloist in Carmen and Aida.

'Met' Road Co. Using 11 Negroes

NEW YORK (ANP) — For the first time in the 67-year history of the staid Metropolitan Opera Company, ten Negro singers and a premiere danseuse have an important niche in its touring company.

Singing in three performances of "Aida" (the most popular opera on the roster) are Dorothy Candee, Helen Colbert, Rhea Jackson, Ann Hunter, Rosalie Maxwell, Angeline Roberts, John Nielsen, John Priester, Richard Kirby, and Eugene Brice.

Brice is the brother of the famous contralto, Carol Brice, and Jonathan Brice, pianist. He is the only Negro singing in the Met production of "Don Carlos."

Janet Collins, the Met's first Negro dancer, is featured soloist in "Carmen" and "Aida."

PHILLIPA SCHUYLER, pianist and composer, will make her third appearance in Fort Wayne, Ind., Sunday, May 17, at Turner Chapel AME church. The talented young artist is being presented by the Trustee Aid Society of the church. The Rev. H. D. Sanders is pastor and Mrs. Naomi Dorian is president of the society.

28 1952

Todd Duncan And Hazel Scott Will Appear In Gershwin Tunes Concert

New York music lovers are in for an extra-special treat on Saturday, May 10, when 65 members of the world famed New York Philharmonic - Symphony Orchestra, led by Charles Paul, will play an All-Gershwin Benefit Concert for the St. Charles School and Community Center Fund. Hazel Scott, Todd Duncan and June McMechen will appear as soloists.

Headed by Mrs. Earl Brown and Mrs. Philip Michaels, the concert committee has reported an encouraging advance ticket sale as a result of widespread interest throughout the city in the efforts of Monsignor Cornelius J. Drew and his committee to build a modern parochial school and interfaith community center in Harlem.

Mr. Duncan, who created the role of Porgy in Gershwin's folk opera, was last seen on Broadway in "Lost in the Stars", the stage version of Alan Paton's Cry, the Beloved Country, in the role of an humble Zulu minister.

Recently, Mr. Duncan has been filling concert engagements throughout the country and New Yorkers are eager to have this opportunity of hearing him again.

Miss June McMechen, a former student of Mr. Duncan's, sang with him in 1947 at the All-Gershwin evening of song at Lewishon stadium. It was on that occasion that Miss McMechen made her formal New York debut. The Metropolitan press described this young lyric soprano as a "real find."

B.T.W. Student In Symphony Concert Today

FLOYD HUTCHINSON

Floyd Hutchinson, ninth grade student at Washington High School will be heard as guest soloist at the fourth concert today in a special series of symphony programs given by the Atlanta Symphony Orchestra.

D.C. Opera Co. Sets $500 Music Award

CHICAGO — Some singer or voice pupil will soon be awarded a $500 scholarship with voice instructor, George Graham, Chicago Musical College, through the National Opera Company Foundation, Inc., as a result of the city-wide auditions which are to be held in the near future.

This was announced by the founder-managing director, Mary Cardwell Dawson, who is working with a large Citizens' Committee on the presentation of Gounod's 'Faust" at the Civic Opera House here Saturday, evening, March 29, by an all-star cast.

The opera company, through Mrs. Dawson, has been put in the position to offer this scholarship due to keen interest that the singing teacher has in the progress of the company and its effort to prepare singers for this important field of music.

Plan Banner Presentation

The Citizens' Committee, the Hostesses Guild and the Chicago Opera Guild are lending every effort to make this presentation the most brilliant performance of the company's 10 colorful years.

Capacity audiences in Chicago, New York, Pittsburgh, Washington, D.C. and other cities have applauded the company's productions of such operas as "Aida," "La Traviata" and "Faust" during the past seasons.

Mr. Graham was a guest at the birthday celebration along with many other notables and musicians, when the Chicago Guild recently entertained Mrs. Dawson at the Phi Beta Sigma House, 4941 South Parkway..

Metopera on Tour With 10

WASHINGTON — Washington will have something new in the line of operatic presentations on April 28.

On that date, the Metropolitan Opera Company will perform here, featuring 10 colored singers in the cast of "Aida."

In addition, its premiere danseuse, Janet Collins, has brilliant roles in both "Aida" and "Carmen."

Opened In Cleveland

The company played Cleveland and Boston early this week with the next stopover here.

The 10 singers in the "Aida" chorus, who also sing in "Alcestis," are:

Dorothy Candee, Helen Colbert, Rhea Jackson, Ann Hunter, Rosalie Maxwell, Angeline Roberts, John Nielsen, John Priester, Richard Kirby and Eugene Brice.

Brice is the brother of contralto, Carol Brice, and Jonathan Brice, pianist. He is the only colored singer in the Met production, "Don Carlos."

Detroit Baritone Contest Winner

NEW YORK — Jimmy Milner, Detroit baritone, won first place in the semi-finals of David Bethea's talent contest, last week at Smalls Paradise.

Beau and Gai, comedy and impersonation team, took second place.

June Terry, of West Virginia, won an audition with King Records while Joan McIver, soprano, was auditioned on the spot for the forthcoming revival of "Porgy and Bess."

Among the other contestants were Ralph Sawyer, 17, tenor; Sybil Yearwood, local soprano, who will soon make her debut at Carnegie Hall, and the Rhythm Tones, a male quartet.

Josh White Sends Columbia Students

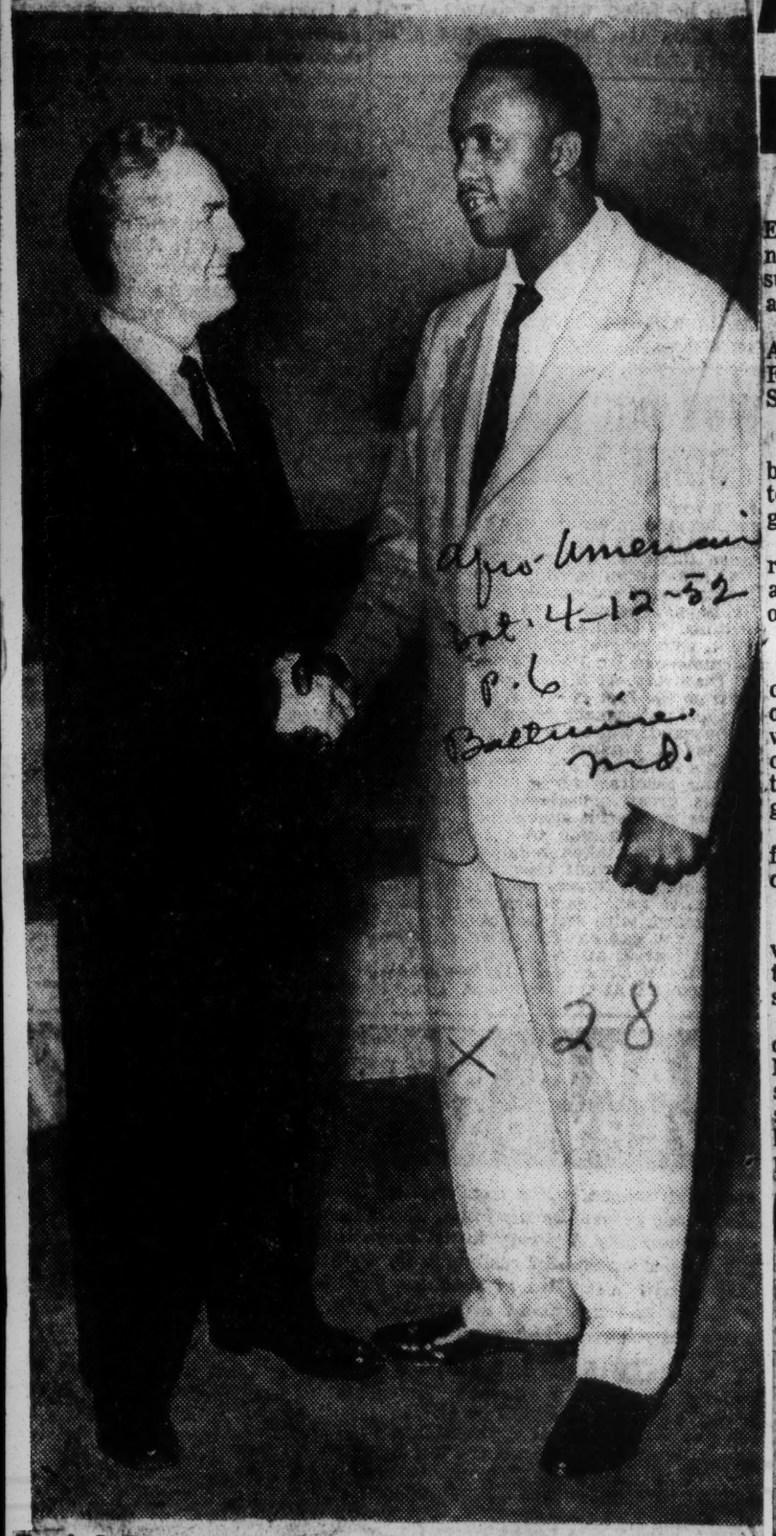
Negro thespians, actors and other creative artists are making a significant contribution to race relations on college campuses. Josh White the brown balladeer and folk-singer had Columbia university students sitting on the edge of their seats listening to his famous songs. White has been on the Columbia Institute of Arts and Sciences series presented at McMillin theater on the campus for several seasons. Dr. Russell Potter is the director of the series.

Joan Smith, a sophomore honor and scholarship student at Barnard college was among members of the Greek Games. The creative contributions of the students to dance costume and music are rewarded by judges who sit in and decide the place the student should have as to the freshman-sophomore standing.

The Jersey City dancer was the only individual of color noted among participants who marked the 50th anniversary of the performances of the Games.

Miss Smith has set her heart on missionary service in Africa. She is majoring in history.

He Gets Award Of The Week



Afro-American
Oct. 4-12-52
P. 6
Baltimore, Md.

X 28

Frank J. Davis, of Xavier University, New Orleans, being congratulated by Fred Waring after winning the Waring Varsity Showcase Award, given weekly to an outstanding, talented student. Davis, a baritone, sang "Old Man River" on Waring's program.

Mme. Evanti Returns From Triumphant Tour

Afro-American p. 6

NEW YORK — Mme. Lillian Evanti, international lyric soprano, is back in the States after a successful four-month concert tour abroad.

Baltimore Md.

Her European itinerary included Africa, Italy, Yugoslavia, Austria, France, Spain, Monrovia, Helsinki, Stockholm and Olso, Sweden.

Entertained In Helsiniki

In Helsinki, she sang at the Sibelius Conservatory and was entertained at the home of Mrs. Margaret Jalas, Sibelius's daugher.

Here also Oiva Soini, opera director, gave a dinner in her honor and had her as his guest at the opera.

Dat. 5-17-52

Sang For Countess

In Stockholm, she gave a concert at the Dragongarden Palace of Countess Estelle Bernadotte, with Princess Sybilla and American Ambassador W. Walter Butterworth and wife among the guests.

In Oslo, she made 10 recordings for radio, including four of her own compositions.

Feted By Anne Brown

She also sang at the Aulaen, where Dr. Ralph Bunche received the Nobel Prize and Edith Sampson spoke recently.

Baltimore's Anne Brown Schelderup, popular and beloved in Norway, and who scored a recent success in the opera, "The Consul," gave a farewell dinner at her villa for the departing soprano.

the Bach "Magnificat," and the Agnus Dei from the Bach Mass in B Minor, which Miss Brice has recorded for Columbia Masterworks.

St. Louis, Mo.

AIRS NEW SONG CYCLE OF KAUDER

She also gave the first performance of a new song cycle by Hugo Kauder (who was in the audience), an Austrian composer. Songs from "Zwolf Gedichte," "Sang," "Morgan," "Maitag," "Vom Leiden," "Stille Nacht" (all sung without pause) and "Au Dichters Nacht Gesang."

Miss Brice also sang the Cinco Cances, Nordestinas de Folclore, Brasilerio, a new work by the noted Brazilian composer, Frnani Braga.

She discovered the colorful folktunes of Braga on her recent tour of South America.

Negro spirituals rounded out the contralto's songfest.

Carol Brice In Return To NY Town Hall

Singer

Dec 4-11-52

By GLADYS P. GRAHAM

NEW YORK (ANP)—A slimmer and demure Carol Brice returned to Town Hall last week to give her first recital after three years' absence. The gifted diva was accompanied by her pianist-brother, Jonathan Brice, a string quartet and two female flutists.

Miss Brice was gowned in a striking iridescent taffeta, adorned with rhinestones.

The traditional masters, Schubert and J. S. Bach, comprised groups one and two. This included

Wis. Soprano Pride Of Midwest

Afro-American cover

P. 6

(See Photo Cover Page)

MILWAUKEE, WIS.—One of the most outstanding voices to be discovered in the Midwest in many years belongs to mezzo-soprano Dorothy Le Jeune Fisher of Mil-

Baltimore Md.

While attending the University of Wisconsin, the young soprano made her debut in July, 1949, at a Humboldt Park pop concert sponsored by the Milwaukee County Park Commission.

Scoring a distinct success, Miss Fisher won the applause and commendation of critics and public alike of close to 5,000 persons.

Critics Laud Voice

"A deep, rich voice in the lower register with a high voice more than merely adequate," said a Milwaukee daily.

"A mezzo soprano whose lovely voice and artistry were highly effective," another critic pointed out.

Dat. 7-5-52

Miss Fisher became a member of Milwaukee's Florentine Opera Company under the direction of John D. Anello who discovered Miss Fisher's talent.

For her first opera assignment, she sang the role of the Egyptian Princess Amneris from Verdi's "Aida."

Joins College Workshop

The following year Miss Fisher became a member of the Wisconsin College of Music Opera Workshop, directed by Dr. John T. Wolmut of Vienna, more recently of Curtis Institute, Philadelphia.

She performed the role of Ulrica in Verdi's "Masked Ball" and displayed an unusual acting and singing ability in her dramatization of the sleepwalking scene from "Macbeth."

The opera company came into its own as a private enterprise with the May, 1951 performance of "La Traviata."

With the stimulation of a guest star, Ann Ayars, of the NYC Center Opera Co. in the title role, Miss Fisher, as her nurse Annina, was appealing and graceful.

Besides radio and TV appear-

d the Milgnd to tour Europe. She expects
o sail September 10.—D.T.

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ances, concerts and recitals, Miss Fisher has performed for colleges and various organization.

Plans European Tour

A highlight of her career was her appearance with Fran Allison of Kukla, Fran, and Ollie TV fame, on the "Blueprint for Freedom" program in December of 1950, sponsored by the Milwaukee Council of B'nai B'rith Women and the Milwaukee Council of Church Women.

Another highlight was her appearance on a program honoring two of the nation's leading phi-

Benjamin F. Saltzstein.

At her most recent concert, critic stated "Miss Fisher has what may be described as a "natural" voice, smooth and mile," the mammoth celebration of the reopening of downtown Wisconsin Avenue, September, 1951 was enhanced by Miss Fisher's singing.

"Swayed by the talented soprano, Dorothy Fisher, convinced with phrasing as natural as the throng that she couldn't help loving dat man' of hers and the crowds literally resounding with

musical cheers," said the Milwaukee Sentinel.

Currently she is preparing to concentrated study in Milan, Italy.

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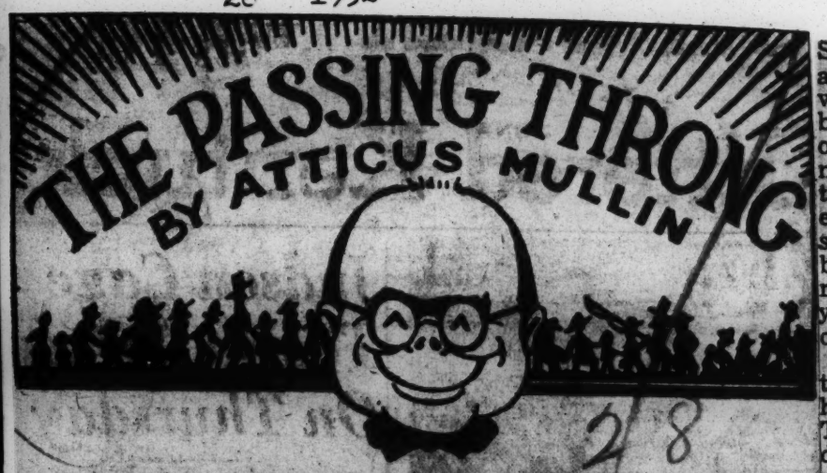
THE PASSING THRONG

BY ATTICUS MULLIN



All of you who are old enough to know when the Spanish-American War started, remember something about "Blind Tom" the world famous Negro musician. I remember him well and one of his trips to Birmingham in the early 1890's or thereabouts. Dr. J. M. Glenn of Midway writes an article about Blind Tom and his trip to Greensboro which is very long but interesting. It makes up the entire column today and follows:

"One of the most remarkable men who ever came to Alabama, in the long gone former days, was totally blind, undoubted idiot, but who was in some respects the most remarkable musician the world ever saw. What he had of brain was like a phonograph record or a dictaphone, and any skeptic had only to attend one of his performances to be convinced of his peculiar power.

"He was known in both the United States and England as "Blind Tom," and no musician anywhere ever played any piano composition in his hearing, no matter how difficult it might be, that he could not at once reproduce it exactly as it was played—any slips or errors by any other musician included. It was wonderful to hear him, and one listening to him might well say with a Shakespearean character, 'There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.'

"It was before the Civil War, at the home of Col. Bethune, near Columbus, Ga., that the peculiar power of that musical phenomenon became known. Wandering in the yard of that home was a little Negro boy, totally blind and also quite idiotic. One day some young ladies there had been playing the piano, but were called to dinner. During the meal those at the table were surprised to hear the piano being used by someone who was reproducing the music they had been practicing and some of it very difficult. All hastened to see who it could be. There at the piano was the little blind Negro boy whose fingers were flying over the keys reproducing the exact music which they had produced. Thus began his widespread career, including both sides of the Atlantic Ocean, and without parallel anywhere in history.

"For years, wherever he was carried, an open challenge was made for any musician anywhere to play any piece of piano music, and no matter how difficult it might be, which he could not immediately reproduce, exactly as it was played. During all those years he never failed to do so, to the astonishment of the audiences. Yet in all other matters he was unmistakably an idiot.

"He was carried to England, and there met every test as he had in this country. For some years he was in obscurity, and many thought that he was dead, but during the Southern University session of 1890-91 he was brought to Greensboro, as at least some of the present residents of that town may remember as clearly as does the writer.

"Tom was then getting along in years, but his remarkable gift was still quite manifest. He would weight around 200 pounds, was handsomely dressed and had the best of care. He stayed at the white hotel with his white manager for his own protection, owing to his own mental deficiency, which was very pronounced, and which was a source of constant danger to him if left without a guardian.

"Exceedingly highstrung, Tom off the stage was not always an unmitigated exemplar of sweetness and light. The day he and his manager reached Greensboro a number of noisy college boys hurried down to the hotel room to see him. They crowded around him with various comments, somewhat as if he was some kind of wild animal on exhibition. Soon Tom became very angry, and having in his hands a large walking stick, almost a club, he began swinging it around furiously, trying to hit them. Those near the door rushed out precipitately, but one or two of the boys escaped the wild lunges with the stick only by crawling under a bed and on their hands and knees reaching the door, amid delighted yells from their companions. None of them returned to the room.

"His manager did not appear on the stage, which was at the courthouse. Guided to the rostrum, Tom remained entirely alone, and did all his own introducing and speech making, and always speaking of himself in the third person, and never in the first person.

"In beginning his program, which included some of his own productions, he said, 'Applaud by clapping your hands if you wish, but please do not whistle or stamp your feet. Tom is very nervous, and whistling or stamping your feet is very distasteful to him. Also you will notice that when the audience applauds, Tom will leave the piano, stand facing the audience and clap his own hands as loudly as anybody else.' So he did, and always speaking in the third person, he told of 'Tom's visit to England.' It was somewhat uncanny to hear him—a voice from the distant past—reproducing in part the words of his original owner and manager, Col. Bethune, long since dead, but delivered as though he was still alive.

"Among other things, Tom sang and played an original composition of his own, about a fellow traveller on a train, 'The man who got a cinder in his eye.' It sounded very well as a song, but when he said 'Tom will now recite the words without the music,' it was such indescribable nonsense that the audience broke into irrepressible laughter, with Tom joining in the wild applause which it evoked.

"To the satisfaction of all, he demonstrated his ability to reproduce any piano music by any musician present. That was about 60 years ago. Not long afterward he passed away—'Blind Tom,' indisputably an idiot, but the most remarkable mucical phenomenon the world has ever known."

Mrs. Marion Downs Arrives In Baltimore

BALTIMORE

Mrs. Marion Jackson Downs, Baltimore lyric soprano, who spent the past eighteen months in concert and study in Milan, Italy, arrived

MARION JACKSON DOWNS

in New York on Sunday aboard the Queen Elizabeth.

Mrs. Downs was studying on a Fulbright scholarship from the U.S. State Department.

Her first local appearance will be on April 20 at Sharp Street Methodist Church when she will be guest soloist at memorial services for the late Charles Houston, sponsored by the Baltimore Branch NAACP, of which her mother, Mrs. Lillie M. Jackson, is president.

Mrs. Downs is the widow of the late Karl E. Downs, former president of Samuel Houston College, Austin Tex.

Sag Berdoo's Rosena Savage sings for fellow students at U. of Mo.

JEFFERSON CITY, Mo.—Billed as a "Magnificent soprano" by the University of Missouri Student Union Committee, San Bernardino, California's Roena Muckleroy Savage, first Negro to be enrolled in the graduate music department, sang a program of classics, lieder and spirituals to an appreciative university audience last week.

Mrs. Savage, a candidate for the M. A. degree with a major in music from the all-white school, is a graduate of the University of Southern California, the wife of W. Sherman Savage, Department of History and Government, Lincoln University (Mo.), and the mother of two teen-age daughters. She hails from San Bernardino where she was reared. An experienced recitalist who can count a successful Town Hall appearance among concerts ranging nationwide, Mrs. Savage is also a former teacher of voice at Lincoln University.

On the Aisle
by Claudia Cassidy

YOU CAN WAIT quite a while for the crux of a story. Thirteen years in this case. It caught up with me at a family luncheon with Kirsten Flagstad when her small grandson, gray eyed Sigurd of the winning smile, was opening a pyramid of imaginative Easter gifts I wanted to play with myself. "That's quite a collection of toys," I said, and Edwin McArthur, who had shopped for them, nodded, "That's quite a store they came from." Whereupon Mme. Flagstad looked like a story and told one.

"Do you remember," she began, "when Marian Anderson was ill and I sang twice in one day with Dr. Stock at the North Shore festival." Naturally I remembered—who could forget what may have been the most sensational substitution in the history of music? The one thing bigger than the groan when Anderson's indisposition was announced was the incredulous shout of joy at the news of Flagstad's rush to the rescue. But all I knew then was that when Mme. Flagstad arrived in town at 9 in the morning to sing in Dyche stadium that night she heard that Miss Anderson's laryngitis had left the festival matinee holding the stellar bag, and immediately consented to sing at both concerts.

Marian Anderson

Kirsten Flagstad

What I hadn't known was this. Scarcely had Mme. Flagstad and her accompanist checked in at their hotel when a call came from Henry E. Voegeli, then the manager of the Chicago Symphony orchestra. He wanted to see McArthur at once and when they converged on Orchestra hall a perturbed Frederick Stock was waiting. He told McArthur that Anderson could not sing and just one person could save the concert. Would she? McArthur unhesitatingly said she would—but there was a problem. Not a problem of program, or even of the tax on any voice, however great, of two performances so close together. No, the Flagstad problem was the lack of a dress for the afternoon. She had brought just one, to wear that night.

Wheels went into motion and Flagstad into a car. She was whisked in mounting desperation to three of the town's most elegant gown shops, where they hadn't a thing in suitable ready-to-wear. Time flew and still no dress. Suddenly Flagstad had enough of all the fuss and she headed straight for Marshall Field's and the woman who often waited on her when she bought things for her personal wardrobe. In just about nothing flat she found the dress she wanted—but was there time to have it altered, pressed, and delivered? Well, maybe Field's has a slogan like the one in the Tribune morgue: "The difficult we do at once; the impossible takes a little longer." It got there on time and it fit. Remember? It was a soft dress with big splashy flowers and a clinging purple cape. She wore it for years, first at other summer concerts, then privately, and at last she gave it to her sister, who loved it, too.

There are two postscripts. One that the woman who sold it to her, a Mrs. Deneen [I hope I am spelling it right] later moved to the west coast, and when not everyone was sure Flagstad would return to America, she made a winning bet with a friend. It was a sizable bet, too. It took her to New York for that first turbulent but in the end triumphant recital.

The other? Just that talking of dresses made Flagstad wonder if hers for Easter Sunday was right for the new decor in Orchestra hall. It was, of course. Like everything else about that recital it was exactly right—except that it was the color of farewell.

LARRY STEELE TO AUDITION CINCINNATI FIND

Larry Steele, director and lead man of the nationally famous stage company, Smart Affairs of 1952, will audition Miss Genevieve Whitfield, young American Conservatory of Music Chicago trained singer, who aspires for a stage and concert career. Mr. Steele will audition Miss Whitfield in Atlantic City in May. The young lady and her chaperon will be sponsored on the Atlantic City trip by The Coca-Cola Bottling Works of Cincinnati.

In the above photo, the charming little performer is complimented by Cincinnati businessman Horace S. Sudduth, president of the National Negro Business League, during banquet of League's board of directors at which Miss Whitfield, with Jack Surrell's trio, entertained last week at the Manse Hotel. Looking on are Moss H. Kendrix, left, public relations counselor for The Coca-Cola Company, and Jack McKiernan of the local Coca-Cola bottling firm.

Mr. Kendrix is also consultant for the NNBL and represents the National Education Association.

Swanson's 'Short Symphony' Aired

TANGLEWOOD, Mass. — Howard Swanson's "Short Symphony" was presented here Friday night by the [illegible] Symphony Orchestra, Charles Munch directing.

Swanson's composition won the New York Music Critics' Circle 1951 award for orchestral music.

MISS ZOLLA McCULLOUGH, dramatic soprano, was named best woman singer of the [illegible] annual Chicagoland music festival, held before [illegible] spectators in Chicago's Soldier's field Saturday night. She is the daughter of Mr. and Mrs. Jodie McCullough [illegible] Chicago and holds a master's degree from Chicago Musical college.

28 1952

They Performed In 'An Evening With Opera' In New York

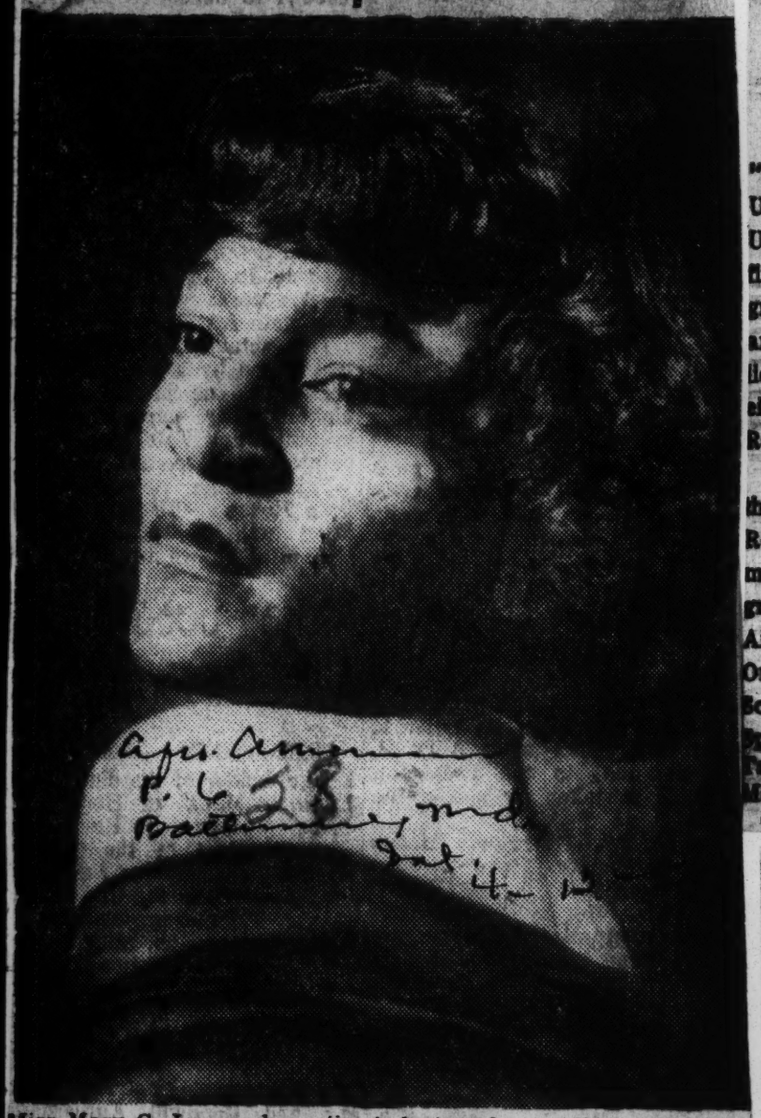
Afro American P. 6 Baltimore, Md. Sat. 3-22-52.

Featured singers and director of an interracial and interfaith group who appeared recently in "An Evening With Opera" at City College, NYC. The Cosmopolitan Symphony Orchestra was directed by Everett Lee, a Washingtonian, who also directs the Columbia Opera Playhouse and is a staff member of CBS. Left to right: George Goodman, baritone; Vera Little, soprano; Arthur Bundy, baritone; Mr. Lee; Regina Resnik, soprano; Lawrence Davidson, baritone and Donald R. Meissner, tenor. Two unidentified musicians (front), are members of the 38-piece orchestra. The affair was sponsored by Grace Congregational Church.

Concert Artist

Pictured above is the charming Dr. Vada Lee Easter, member of the faculty of Howard University's College of Music, who recently delighted a large audience of Washington concertgoers with a piano recital at Asbury Methodist Church. A native of St. Louis, Mo., Dr. Easter has studied at Fisk University and the Sorbonne, and received her masters and PhD degrees in music from Chicago University's College of Music.

Dramatic Soprano On Air



Miss Mary C. James, dramatic-coloratura soprano, was guest soloist again on the "Americans All" radio program Sunday. A former Howard University student and an AKA soror, Miss James recently auditioned for the Arthur Godfrey show in NYC.

Missouri Student Union Presents Negro Soprano

COLUMBIA, Mo. — Billed as a "magnificient soprano" by the University of Missouri Student Union Committee, Roena Savage, first Negro to be enrolled in the graduate music department, sang an inspired program of classics, lieder and spirituals to an appreciative, enthusiastic audience in Read Hall recently.

The recital program for which the artist and her accompanist Robert Sheldon were encored many times, included in the first group: Haydn's "Recitative and Air; On Mighty Pens" (from the Oratorio "The Creation"); two Schubert numbers, "Gretchen am Spinnrade," and "Geheimnis;" Tschaikowsky's "He Truly Loved Me So."

Other numbers were Mannna's "Sognie Canti" (Dreaming and Singing); Gounod's "Chantez, Rirez, Dormez;" and Schubert's "Der Hirt auf dem Felsen" (Shepherd on the Rock with obligate played by Paul Dirksmeyer, clarinetist.

In concluding some of the beautiful spirituals of Hall Johnson, H. F. Mells, Eva Jessye and Edward Boatner were heard in addition to the light, gay "Miranda" by Hageman and Stephen Foster's "Oh May the Red Rose," with obligato played by Ann Oliver, violinist.

Mrs. Savage, now a candidate for the M. A. with a major in music, is a graduate of the University of Southern California; is the wife of W. Sherman Savage, department of History and Government, Lincoln University (Mo.) and the mother of two teenage daughters.

An experienced recitalist who can count a successful Town Hall appearance among concerts ranging nationwide, Mrs. Savage is also a former teacher of voice at Lincoln university.

Adele Addison In Opera Finale

BOSTON — A large number of music-lovers attended the final performance of Bizet's Opera, "Carmen," presented here last week at the Boston Opera House, closing the New England Opera Company's sixth season.

Adele Addison, soprano, again sang her original role of Micaela, with Rosalind Nadell singing the title role.

Among others in the cast were: David Lloyd as Don José; James Pease, Escamillo; Luigi Vellucci, Remendado; Robert Gay, Dancairo; Margo Stagliano, Frasquita, and Nancy Trickey as Mercedes.

Since Miss Addison joined the New England Opera Company she has been heard in featured roles in the "Turko du Italy," as Violetta in Verdi's opera; "Rigoletto; the "Dove Song" from "The Marriage of Figuero" and the aria, "Depuis Le Jour," from Charpentier's Opera, "Louise" which she repeated last summer as guest soloist with the NBC Symphony Orchestra in Philadelphia.

She sang the soprano role in Missa Solemnis for four different concerts at the Berkshire Music Shed, in Lenox, Mass. in August, 1951, before some 45,000 persons.

Budd Johnson Rates Among Top Arrangers

NEW YORK—One of his latest chores, the revival of the all-time favorite hit tune, "It's the Talk of the Town, Budd Johnson, the music master, has a new arrangement all dressed up in a new jacket of a soulful ballad, currently on the Harlem jake boxes, has been a big seller for Faith records, a brand new company headed by Fats Perkins.

Budd Johnson, tenor saxist, composer, arranger and musical director, is a great name in the music world, if talent and ability mean anything—he is always doing great things.

Albert (Budd) Johnson was the choreographer for Ivory Joe Hunter, noted blues artist, in the production of a series of popular hits released this week by MGM records, among which are "I Get That Lonesome Feeling," "Laugh," "I Must Be Talking to Myself," which may equal Ivory Joe's platter "I Need You So," which sold a million and a half copies—that was a Budd Johnson arrangement.

Having recently completed a long concert tour for the U. S. Air Defense Command, covering air fields from coast to coast with an all-star combination that was known as "A Swingin' Jamboree," along with Budd Johnson, were Oscar Pettiford, bass; Howard McGhee, trumpet; J. J. Johnson, trombone; Clifton Best, guitarist; Charles Rice, drums. This group of brass, reeds and string music is the first to omit the piano, as they often played concerts for the soldiers where a piano was not available and not even missed. This aggregation was such a great success that after the eight-week tour it was sent to Japan and Korea for a long USO engagement. Budd Johnson was unable to accompany them due to prior commitments here.

However, he is busily engaged in organizing similar groups of all-star caliber for the USO to be shipped to the armed forces in the European theatre.

The Budd Johnson arrangements known as progressive music include a panorama of seductive rhythm, tracing the growth of jazz from its Afro-American roots to its present modern form. His new arrangement of "It's the Talk of the Town" is the talk of the town.—FLOYD SNELSON.

CONCERTIZING—here Mar. 16 at Philharmonic auditorium is Leonard de Paur, shown putting his Infantry chorus through its paces. Group sang with distinction here last season, is presented this year under auspices of the California State Association of Colored Women for benefit of their national convention fund, and Moss-Hayman-Wilson agency.

DePaur directed the official Army Air Force show, "Winged Victory," and formed the Infantry Chorus out of the 332nd Infantry.

MISS LEONTYNE PRICE

Miss. Price Picked For Falstaff Role

By JAMES L. HICKS

NEW YORK — A 24-year-old musical student, whose education is being financed by a white Mississippi family, sang the leading female role in the opera Falstaff, opposite a white singer here Feb. 22, when the Juilliard School of Music staged its annual benefit opera.

Miss Leontyne Price, dramatic soprano in her fourth year of special studies and vocal technique at Juilliard, was selected to play the part of Miss Ford in Falstaff, which was presented Feb. 22 and 23, with special showing for the school's student body on Feb. 20th.

The score of the opera calls for Falstaff, which was played by Orville White, a white student, to make love to Miss Price. The singers had been rehearsing their parts in opera since last fall and

Club, choir and with the Wilbert force singers.

A product of Oak Park Vocational High School in Laurel, she speaks both Italian and French, but she sang her role in English in the Juilliard version of Verde's Falstaff, as did other singers on that night.

Benefactors Missed Show

Her benefactors Mr. and Mrs. Chisholm were not here for the performance, but will come here this Spring to help prepare her for voyage to Paris where she will take up further musical studies at Conservatory of Fontainebleu. Mr. Chisholm is a Laurel banker.

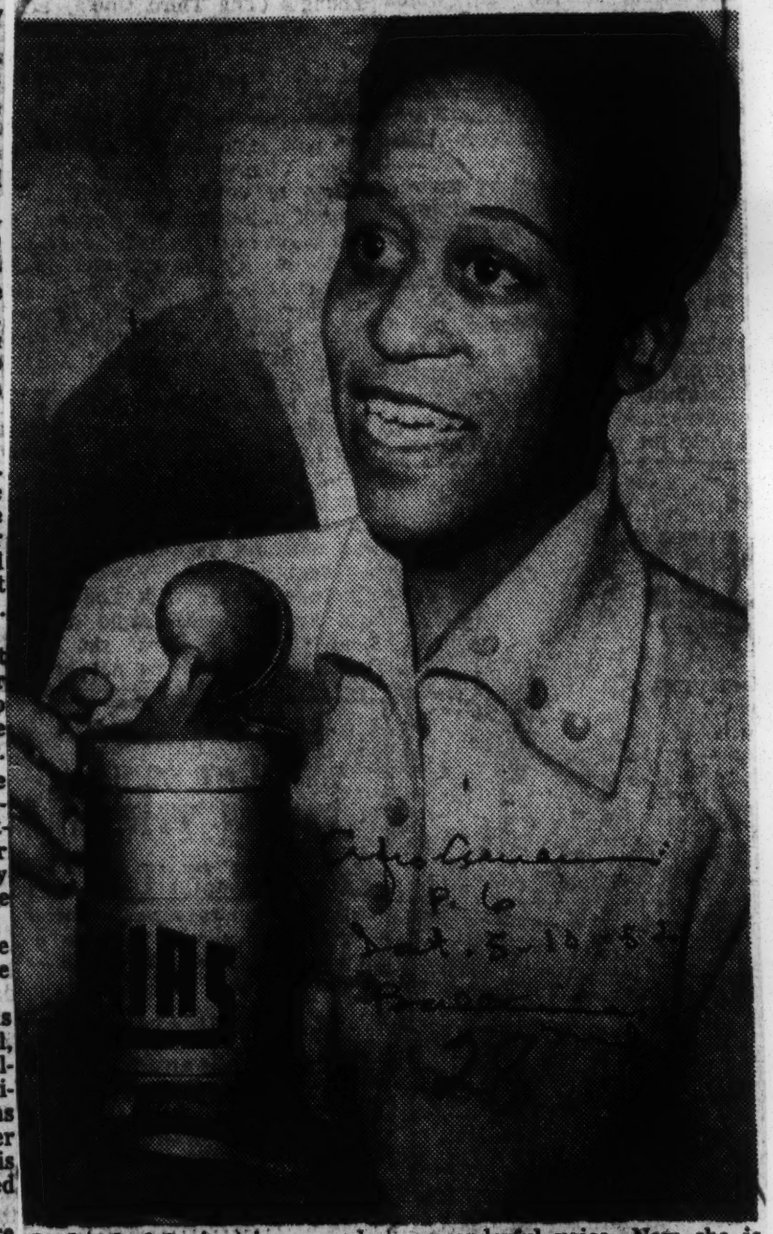
Miss Price told the AFRO that she was very much excited over the role, but that she had no qualms over the fact she was the only colored member in the cast.

Speaking of her selection for the part she said: "To me it is an exercise of the complete liberal attitude the Juilliard School has for anyone who is prepared. They really don't have time at the school to be concerned about race. The entire cast and Mr. Cohen have been marvelous."

Miss Price's voice teacher is Mrs. Florence Page Kimball, whom she described as "marvelous." After completing her musical education, Miss Price plans both concert and opera work. Her only brother, George B. Price, is a lieutenant in the Army stationed at Fort Benning, Ga.

Among others in the case were Stephen Harbachick as Ford; Rosemary Carlos as Anne; Saralee Liss, Robert Davis and Lee Cass.

Salesgirl A Recording Star



The head of an Austrian recording company discovered that 22-year-old, German-born Leila Negra, working as salesgirl in a Hamburg, Germany, store, had a wonderful voice. Now she is the recording company's youngest star. The daughter of a woman violinist, Leila has worked as hat-check and cigarette girl.

Percy Johnson Receives Graham Jackson Award

Pianist Percy Johnson, talented son of Mr. and Mrs. P. E. Johnson became the recipient of the Graham Jackson award here Friday night during the Booker T. Washington High School commencement exercises held at the City Auditorium.

The Graham Jackson Award is presented annually to the Washington High School senior who excels in music. Mr. Jackson's purpose in making this presentation is to encourage students to develop a deeper interest in the piano and other musical instruments. To qualify for the award, a student must appear in at least one recital, be active in his church, and play two or more instruments, in addition to being a good school citizen.

This year's award is a beautiful silver loving cup 2½ feet in height. Previous winners of the cup are: Minnie Rose James, 1949; Iona Chunn, 1950; and Marcus Rowland, 1951.

Percy is the only son of Mr. and Mrs. P. E. Johnson on 894 Drummond Street, S. W. and is a member of the first Congregational Church where he sings in the choir every Sunday. He is also an active member of the Sunday School and is the Sunday School pianist.

He is the accompanist for the Atlanta Boys Choir which was organized this year. He plans to enter Fisk in the fall. His great grandfather is a graduate of Fisk and his Maternal grandfather and grandmother and his mother are all graduates of Fisk. He has received a scholarship from Fisk School of Music which he plans to enter in September.

Wis. Soprano Pride Of Midwest

(See Photo Cover Page)

MILWAUKEE, WIS.—One of the most outstanding voices to be discovered in the Midwest in many years belongs to mezzo-soprano Dorothy Le Jeune Fisher of Milwaukee.

While attending the University of Wisconsin, the young soprano made her debut in July, 1949, at a Humboldt Park pop concert sponsored by the Milwaukee County Park Commission.

Scoring a distinct success, Miss Fisher won the applause and commendation of critics and public alike of close to 5,000 persons.

Critics Laud Voice

"A deep, rich voice in the lower register with a high voice more than merely adequate," said a Milwaukee daily.

"A mezzo soprano whose lovely voice and artistry were highly effective," another critic pointed out.

Miss Fisher became a member of Milwaukee's Florentine Opera Company under the direction of John D. Anello who discovered Miss Fisher's talent.

For her first opera assignment, she sang the role of the Egyptian Princess Amneris from Verdi's "Aida."

Joins College Workshop

The following year Miss Fisher became a member of the Wisconsin College of Music Opera Workshop, directed by Dr. John T. Wolmut of Vienna, more recently of Curtis Institute, Philadelphia.

She performed the role of Ulrica in Verdi's "Masked Ball" and displayed an unusual acting and singing ability in her dramatization of the sleepwalking scene from "Macbeth."

The opera company came into its own as a private enterprise with the May, 1951 performance of "La Traviata."

With the stimulation of a guest star, Ann Ayars, of the NYC Center Opera Co. in the title role, Miss Fisher, as her nurse Annina, was appealing and graceful.

Besides radio and TV appearances, concerts and recitals, Miss Fisher has performed for colleges and various organization.

A highlight of her career was her appearance with Fran Allison, of Kukla, Fran, and Ollie TV fame, on the "Blueprint for Freedom" program in December of 1950, sponsored by the Milwaukee Council of B'nai B'rith Women and the Milwaukee Council of Church Women.

Another highlight was her appearance on a program honoring two of the nation's leading philanthropists, Ben E. Nickoll and Benjamin F. Saltzstein.

Plans European Tour

Milwaukee's "magnificent mile," the mammoth celebration of the reopening of downtown Wisconsin Avenue, September, 1951, was enhanced by Miss Fisher's singing.

"Swayed by the talented soprano, Dorothy Fisher, convinced the throng that she couldn't 'help loving dat man' of hers and the crowds literally resounding with musical cheers," said the Milwaukee Sentinel.

At her most recent concert, a critic stated "Miss Fisher has what may be described as a "natural" voice, smooth and caressing whether heard in an Italian or French melody, opera, or in spirituals. She displayed a controlled power and broad range with phrasing as natural as breathing. Most gifted."

Currently she is preparing to travel abroad for intensive and concentrated study in Milan, Italy, and to tour Europe. She expects to sail September 10.—D.T.

'Hymn' Record Wins Acclaim

COLUMBIA, S. C. — The new RCA Victor recording of "Lift Every Voice and Sing," recently premiered at the annual convention of the NAACP at Oklahoma City, steadily gains wide acceptance throughout the country.

Leaders have hailed the recording of James Weldon Johnson's moving ballad as a significant contribution to bring increased popularity to the song, so long revered in this country.

The Rev. James M. Hinton of Columbia, S. C., who is president of the association's S.C. State Conference of Branches and who has been a key figure in the Clarendon County school case, in commenting on the hymn said:

"Lift Every Voice and Sing" has done more to inspire colored people than any other song written. Through its constant use at NAACP meetings the anthem has become almost a symbol of hopes and aspirations and I feel that it will become one of the songs used by integrated audiences because of its deep and moving background."

The recording, now available at RCA Victor dealers and will also be sold in conjunction with NAACP membership campaigns, is sung by 24-year-old baritone Johnny Hartman with the assistance of an interracial choir and orchestra under the direction of Howard Biggs.

Theresa Gets Longhair Men

PHILADELPHIA — Theresa Baker, 12, a brilliant young pianist and the first Negro winner in the Philadelphia Orchestra Children's concerts auditions, will appear as soloist with the Orchestra at one of the Saturday morning Children's concerts at the Academy of Music next season, it was announced last week by the Orchestra association.

Miss Baker, who lives with her parents, Mr. and Mrs. Richard Baker, has been studying piano for almost nine years.

Her repertory includes Haydn's Concerto in D major, Mozart's Rondo Capriccioso, Chopin's Valse in C-sharp minor, and a number of other compositions requiring dexterity and a genuine spirit of musicianship.

Her recitals include her debut at the New Century Club in 1950 and an appearance at the Philadelphia YWCA in 1952.

Competition in the Children's concerts audition is very stiff. In recommending Miss Baker as a contestant, her teacher, Edward F. Hutchinson, referred to her as "most talented." He said: "Her technique and musical understanding have developed and considerably matured."

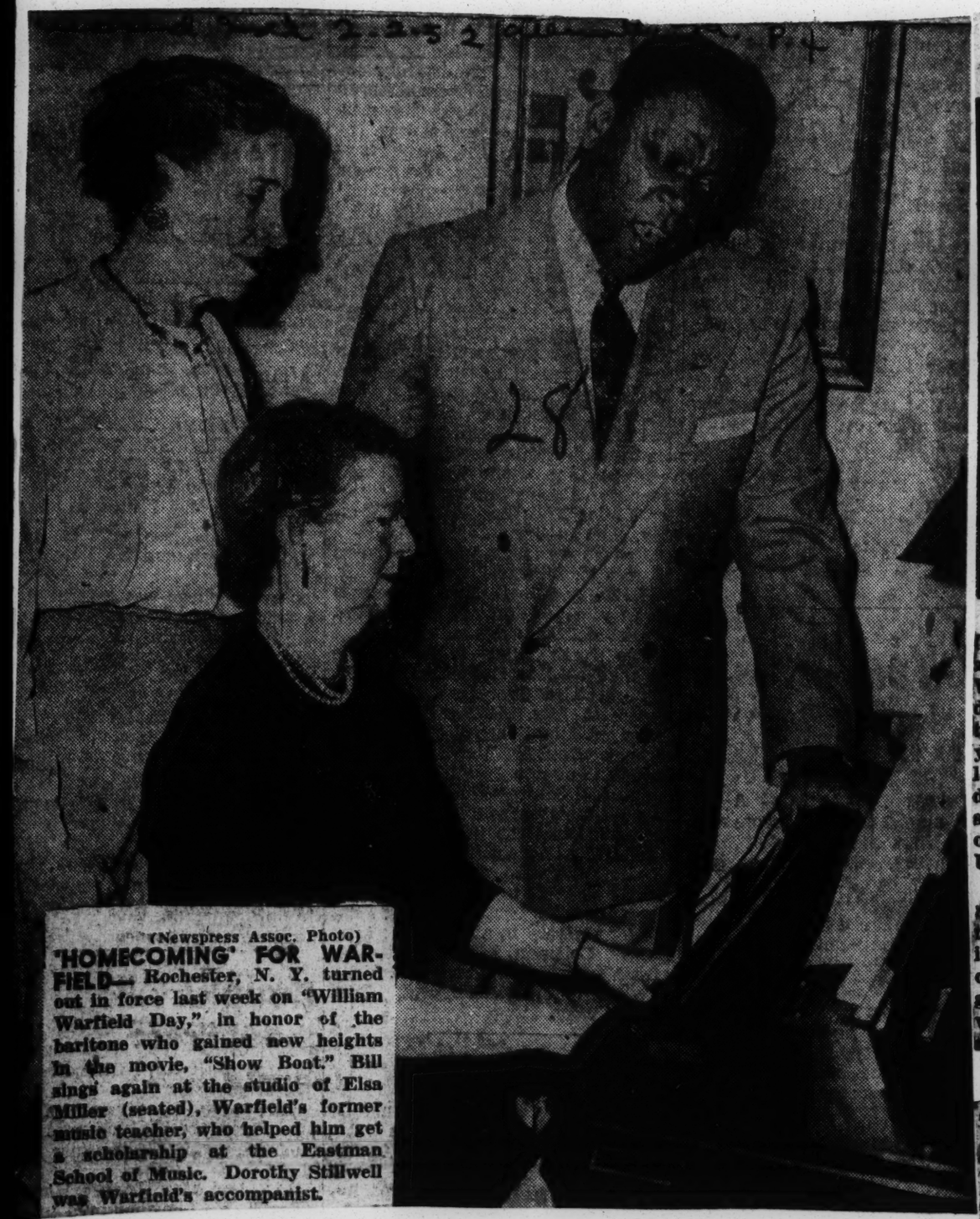
W. C. Handy And Andy Razaf Give Music To H. U.

Washington, D. C.—The works of W. C. Handy and Andy Razaf, two of America's foremost composers of popular music, have been presented to Howard University's Moorland Foundation of Negro Life and History, University officials announced this week.

These gifts will be a part of the University's collection of Negro music which is currently being compiled. When completed, the collection will include photographs, souvenir programs, circulars, articles, clippings, biographical notes, and ephemeral material relating to Negro music and musicians of historical significance.

Included in the contribution of Mr. Handy, who composed the St. Louis Blues and has since become known as "The Father of the Blues," were a collection of his original compositions and those published by the Handy Music Corporation. Mr. Razaf, composer of such songs as "Ain't Misbehavin'," "18th Street Rag," and "Honeysuckle Rose," presented two leather-bound volumes of his songs, pictures, programs, letters, lectures, and clippings to the University.

Others who have contributed to the University's collection include J. Rosmand Johnson, Eubie Blake, Louis Armstrong, Idella Kohke, Hazel Scott, Lester A. Walton, Etta Moten, Muriel Smith, Nat "King" Cole, and veteran stage and screen actor and Howard alumnus Leigh Whipper.



(Newspress Assoc. Photo)
'HOMECOMING' FOR WARFIELD — Rochester, N. Y. turned out in force last week on "William Warfield Day," in honor of the baritone who gained new heights in the movie, "Show Boat." Bill sings again at the studio of Elsa Miller (seated), Warfield's former music teacher, who helped him get a scholarship at the Eastman School of Music. Dorothy Stillwell was Warfield's accompanist.

Opera Star Gets Grant At NYU

Lorraine Gossin Frazier, a former member of the National Negro Opera Company in Washington, D. C., and a student of the Howard University school of music in former years, has been granted a fellowship with highest commendation from the director to study in the graduate school of public service at New York University.

A member of the Federal Security staff in New York, the former resident of Washington and Chicago is a native of Memphis, Tenn., and a graduate of LeMoyne College, where she was an outstanding artist.

Big Hit— Helga Norden interviews Leila Negra, 19, (right) upon the latter's arrival in Hamburg, Germany. Miss Negra, whose singing has made her a big hit in Europe, was found in 1951 working as a cigarette girl. She last appeared at the "Casanova Express" in Vienna. Miss Norden represents Radio Hamburg.—Keystone Photo.

Girl, 12, to Sing With Symphony

PHILADELPHIA — (ANP) — Theresa Baker, 12, a brilliant young pianist and the first Negro winner in the Philadelphia Orchestra Children's Concerts auditions, will appear as soloist with the orchestra at one of the Saturday morning children's concerts at the Academy of Music next season, it was announced last week by the Orchestra Association.

Teaches German Kids Spirituals

Parker Watkins Volunteers Services

BERLIN, Germany — Radio listeners, hospital patients, residents of old age homes and inmates at a youth prison here have been gladdened by 60 children singing such American spirituals as "Go Tell It on the Mountain" and "New Born Again."

MR. WATKINS

Organized by Parker Watkins, Georgia-born soloist with the famed Hall Johnson Choir, the new Berlin Children's Choir is sponsored by the America Haus (USIE center), of which Chris Legge is director.

Last September the Hall Johnson Choir appeared in several concerts as part of the Berlin Cultural Festival.

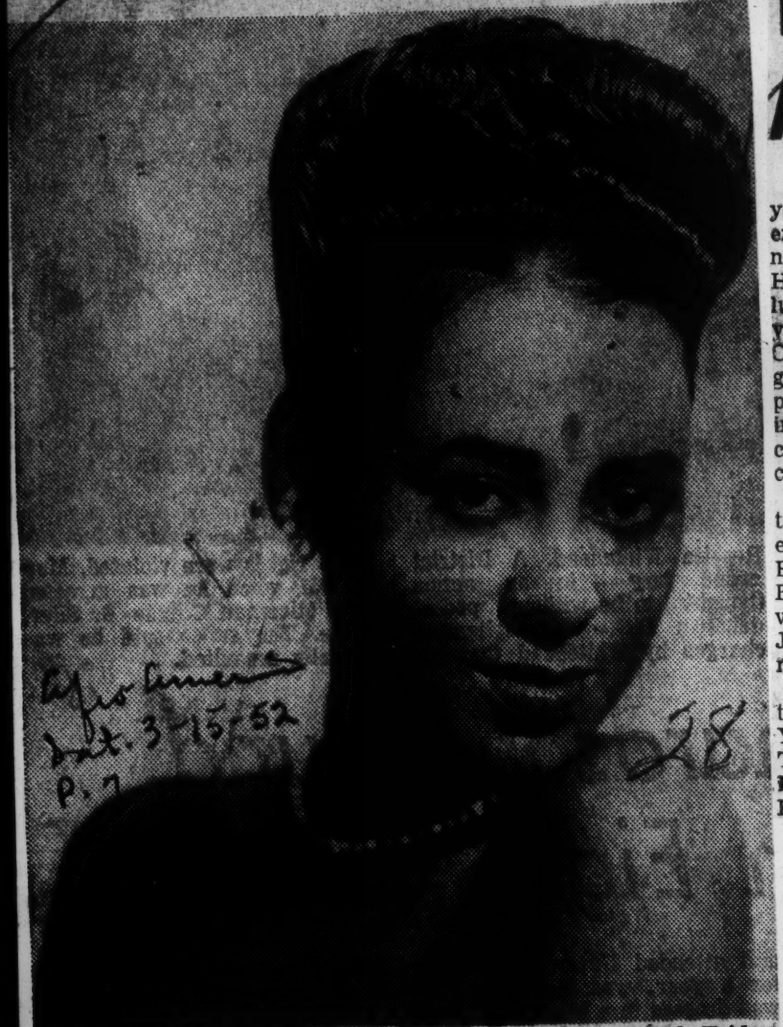
Volunteered Services

Mr. Watkins, upon realizing that Berliners greatly enjoyed, but were unfamiliar with American spirituals, volunteered his services as director of a children's choir.

In October, the choir was begun and all children between eight and fifteen years old who applied were accepted. Mr. Watkins, who speaks no German, taught the words of songs to the children with the aid of a translator and his own highly mobile face.

Since most of the songs are sung in English, one of the children gives a resume in German before each number. In concerts at Christmas time, the children sang such songs as "Deck the Hall," "Joy to the World," and "Silent Night."

Dra-Mu Opera's 'Carmen'



Audrey Vanterpool, brilliant young soprano of the New York Civic Center Opera, will sing the the title role in the Opera "Carmen" to be presented Friday, March 14, by the Dra-Mu Opera Company at Philadelphia's Academy of Music.

SAINTS—These young sopranos, new graduates of the Juilliard School of Music, flew to Paris the day after graduation to take part in the Gertrude Stein-Virgil Thompson "Four Saints in Three Acts," fate of Broadway. From left: Adelaide E. Boatner, and Billie L. Daniel, both of Chicago.

Town Hall Hears Music Of New York Artist Who Was Unknown Years Ago

NEW YORK (ANP)—A few years ago, an inventor publicly exhibited spectral color by manipulating an organ keyboard. He called the instrument a clavilux. Last week in Town Hall, a young Oklahoma Negro, Ray Crabtree, presented a full program of piano violin and vocal pieces, the melody of which was in toto inspired from more or less comprehensive readings of ancient and modern philosophy.

Mr. Crabtree had the full inter-racial cooperation of such experienced musicians as Lucille Bell and A. J. Taffs, pianists, and Elfrida Bos Mestechkin, violinist, with the addition of Alberta Jackson, gifted young Negro mezzo-contralto.

Mr. Taffs, the more poetic of the two pianists, presented Let Your Hope Be The Highest Thought of Life, The Will is Everything, My Love for the Hope of Salvation, Creator, Spare a Moment of Peace and Joy, Alpha and Omega, A Child's Day Suite, in another; and finally Variations on an Afro-American Theme.

Miss Bell, more of the bravura type, played The Afro-American Concerto, (Meditation) Free Me from this Living Death, and Servant of the Universe.

Miss Mestechkin produced some lovely violin tones in An Autumn Dream, Reverie, and A Bud That's Not Allowed To Bloom.

Miss Jackson in contributing to the song element rendered in splendid action The Senses (inspired from the reading of Nietzsche), I Know The Light Will Shine, Waiting There for Me, Strive for Morality, and Yesterday Seems Long Ago. As an encore, she gave a splendid interpretation of the coloratura Rossini aria from La Cenerentola.

Mr. Crabtree's melodic talent is definitely motival. It displayed possibilities of expansion in the instrumental numbers not inherent in the songs, which at times almost reverted to the popular lilt of a few generations past.

He is lacking in the sense of compositional climax. His music would become enhanced by a more extensive use of tonalities. His instrumental titles of literary length are hardly within the realm of tradition, but more suited to song literature.

Since his achievement of Town Hall is largely the result of much important private reading, it would seem that he is capable of reaching greater heights by pursuing intensive formal academic and musical education.

The audience, unfortunately for Mr. Crabtree, was not large, but it would be difficult to prophesy what kind of future is in store for this talented young man.

ABOUT PEOPLE

Miss Anderson Miss Bailey Teddy Wilson Miss Washington

MUSIC MAGS TO HONOR DINAH WASHINGTON

Dinah Washington, queen of the juke boxes, will be honored by a number of trade magazines of the music industry on Thursday night, June 26, at Club Birdland, in NYC. . . . Louis Frazier, a member of the Ravens, and Wilhelmina Porter, a waitress at Washington's Turf Club, are said to be planning a June merger. . . . The Freddie Mitchells, he a bandleader, are expecting a new note...Earl Bostic making a unit within a unit by forming the Three B's, vocal trio, composed of Pinky Williams, Joe Mitchell and John Coletrane.

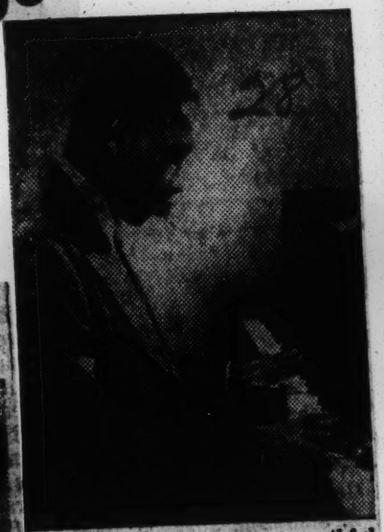
Marian Anderson, contralto, was featured soloist on the opening program at Lewisohn Stadium, City College, NYC, on Monday night. . . . Walter White had Senator Hubert Humphrey as his recent guest on his new "Walter White Broadcast," station WLIB, NYC. The program has been signed by three stations in other cities. . . . New Yorkers are talking about William Marshall, star of the "Lydia Bailey" film, who recently played good samaritan to a needy Concord, N.C., family. . . . Susan Bailey Nichols, daughter of Bishop D. Ward Nichols, received her B.S. degree from Fordham University.

HOLLYWOOD MODEL IN BROKEN ROMANCE

Teddy Wilson, jazz pianist, will be featured in one of the 18 summer concert series sponsored by the Juilliard School of Music, beginning July 1. . . . Hollywood's beautiful model, Hazel Shumate, and Clarence Moore, former Hollywood nitery operator, made the gossip column because of their reported broken romance. . . . Bishop Willis King made a great impression when he spoke on some 30 CBS-TV stations during the North American Conference on Africa held recently at Wittenberg College, Springfield, Ohio.

Margaret Bond, pianist, and Arthur Davis, vocalist, sang "Swing Low, Sweet Chariot" and "The Balm of Gilead" at the funeral of John Dewey, N.Y. philosopher. The two were his favorite spirituals.

Willie Bryant, "Mayor of Harlem," served as honorary chairman of the 12th anniversary tea given by the Sigma Wives of NYC at the Theresa Hotel as a benefit for the Camp Minisink Funk Drive . . . Pearl Bailey considering bids to play Detroit's Paradise Lounge . . . The Motor City will send its share of IBPOE delegates to Atlantic City for the forthcoming convention.



GEORGE WALKER, youthful concert pianist, recently returned to the United States following a tour of five European nations. He played in Sweden, Denmark, Germany, Italy and France. While in Rome, Mr. Walker spent an afternoon with composer Ulysses Kay and his wife. —(ANP)

Mahalia Jackson Heads Tour Featuring Gospel, Spiritual Singers

NEW YORK — Following her tremendous success at Carnegie Hall, at which time she turned away several hundred people, Mahalia Jackson, famed Gospel singer of Chicago, embarks on a coast-to-coast tour.

Metropolitan Opera House in Philadelphia, Thursday night, Feb. 21, with what will be the highest priced Religious Concert Unit ever assembled. The production cost hits six figures for series of thirty concerts, approximately $100,000.

Other than the incomparable Mahalia Jackson, the unit known as "The Gospel Train," will have in its supporting cast the famous Selah Jubilee Singers and the Clara Ward Specials. Each group is noted for their unusual arrangements of Spirituals and Gospel songs.

Unit also includes Rev. Abner Duncan as religious narrator.

Mahalia Jackson, now in demand all over the country, broke all-time attendance records at Carnegie Hall when she first appeared there in November of last year, drawing over 3,600 cash customers. Several hundred were turned away and critics recorded the event as "the greatest demonstration of spiritual enthusiasm ever witnessed in the history of staid old Carnegie Hall."

"The Gospel Train" plays Pittsburgh on Feb. 22., following the Philadelphia concert. Other notable engagements include War Memorial Auditorium in Trenton, Feb. 23, Mosque Theatre, Newark, Sunday afternoon, Feb. 24. Tour continues with engagements in Baltimore, Washington, Norfolk, Richmond, Greensboro, Winston-Salem, Louisville, Nashville, Cincinnati, Columbus, Cleveland, Akron, Toledo, Buffalo, Detroit, Chicago, St. Louis, Kansas City, Memphis, New Orleans, Dallas Houston and Los Angeles.

Believe-It-Or-Not, Negro Musician Is Talmadge's Aid

ATLANTA, Ga. —(ANP)— Gov. Herman Talmadge did the unexpected last week when he appointed a Negro musician as the new official entertainer for the governor.

Graham Jackson received the appointment from Gov. Talmadge after playing his accordion and piano and singing at the executive mansion during a dinner for members of the general assembly.

A great favorite of late President Roosevelt, Jackson often sang for FDR at the Little White House in Warm Springs, Ga. He lives in a replica of the same Little White House in Atlanta.

Jackson also appeared at functions given by former Govs. Ellis Arnall, and M. E. Thompson.

Signs New Artist

NEW YORK CITY—RCA Victor has just released the first record by Billy Bunn, Negro crooner who hails from Norfolk, Virginia. Billy has what many consider to be one of the most unusual singing styles to appear recently.

Signed to the company's Blues and Rhythm label, Billy and His Buddies make their recording debut with two original songs penned by members of the group. The coupling offers "I Need A Shoulder To Cry On" and "I'm Afraid."

Billy and his Buddies have been performing along the Eastern Seaboard from Norfolk to New York City and have recently become the sensation of every theatre they have played.

THE NOTED FIVE BLIND BOYS (radio and recording artists), America's No. 1 spiritual group, is currently playing "Standing Room Only" attendance across the country and will appear at the Masonic Hall Sunday, March 16, 8 p.m., for one night only. The Blind Boys who are originally from Jackson, Miss., made their debut as the Jackson Harmoneers before moving to Los Angeles, Calif. The performance of the talented group arouses audiences nationwide, despite their physical handicap. The Five Blind Boys are in great demand and the Willing Four Quartet will sponsor their appearance in St. Louis. A limited number of tickets are on sale—Call C. King, NEwstead 3138.

Gantt Soloist For Boston Pops

BOSTON — Herman Gantt of Cambridge, grand winner of the Boston Post Musical Festival, last month, was guest soloist recently at the Boston Pops concert in Symphony Hall.

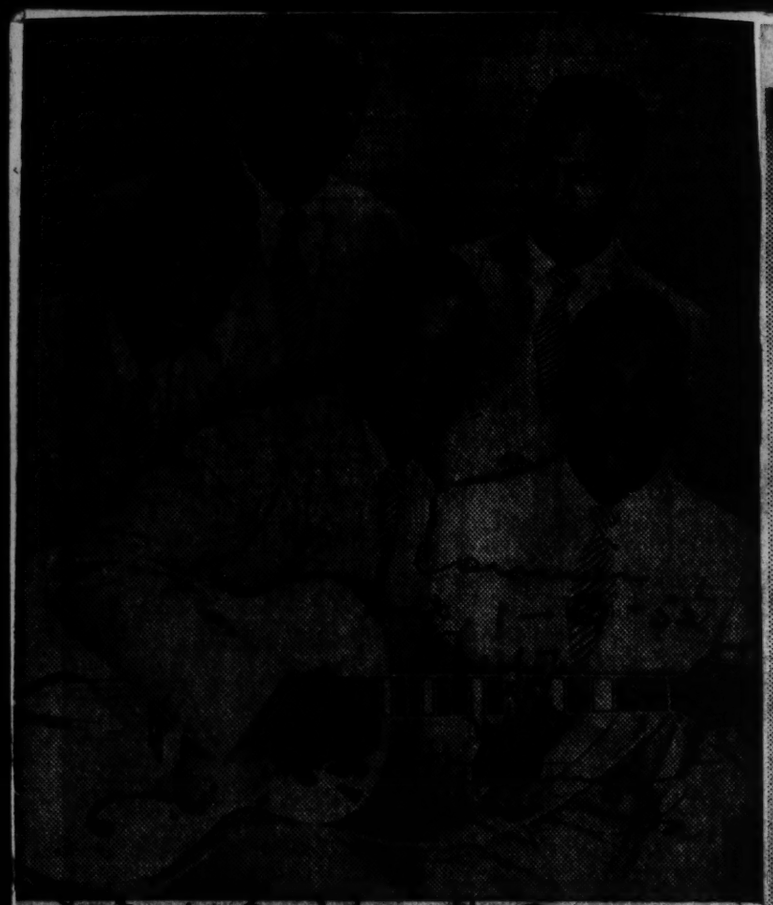
Mr. Gantt had been picked grand winner from a group of more than 1,500 singers and musicians from all over New England.

The Boston Symphony Orchestra is directed by Arthur Fiedler. Later this summer Mr. Gantt will appear at the Chicago and Music Festival in Chicago.

Another winner of the Post Festival, 11-year-old Kenneth Scott of Dorchester, and nephew of Irving Ashby, formerly guitarist with King Cole, appeared recently on the Ted Mack TV program.

H. S. lad plays with Oakland symphony

OAKLAND — Arthur Fletcher, pianist and high school student, performing with the Oakland Symphony orchestra in an Oakland high school concert last week as the first Negro to solo with the group.



EXCITING GROUP—The Gospel Harmoneers, one of the most exciting new singing groups in the country, recently made their first recordings in New York for Atlantic Records. The group, praised by musical experts for its unusual, original style, cut twelve sides during the session. All of the singers are living in Norfolk, Va., and are working at non-musical jobs. From left to right, the men are Bernard J. Hughes, baritone; Wilton L. Bunn, tenor; Oliver Mason, bass; James L. Brown, tenor, and Robert I. Johnson, baritone.

Richmond, Va. Youth Gets Mus. M. From Eastman

RICHMOND, Va. — Leon E. Thompson, son of the Rev. and Mrs. S. M. Thompson of Richmond was awarded the Master of Music degree in theory-composition from the Eastman School of Music, Rochester, N.Y., on June 9.

Mr. Thompson received the B.S. degree from Virginia State College Petersburg, in music education in 1948. While at Virginia State, he was an honor student and recipient of several awards and scholarships for citizenship and [illegible]

In 1946, he was awarded a scholarship by the American Ethical Society for six week study in New York City. The following year he was elected to the executive board of the National Students Association and for two years, was one of the two colored persons on the

MR. THOMPSON

In Revival Of 'Four Saints'

Inez Matthews is currently singing the role of Saint Teresa in the all-colored cast of "Four Saints in Three Acts" at New York's Broadway Theatre. Other Saints are Eddie Matthews, Ignatius; Altinell Hines, Commere and Rawn Spearman, Compere

Many Extra Activities

The student council, student Christian association, band, orchestra and choir are among the organizations in which he held membership while at Virginia State.

After graduation from Virginia State, he became director of instrumental music in the public schools of Raleigh, N.C. This position entailed planning, teaching and supervising the instrumental music program for both elementary and high schools.

Mr. Thompson also attended Ohio State University. During his matriculation at the Eastman School, he studied, in addition to the prescribed course of study, composition with Wayne Barlow and Howard Hanson, the Director of the school; conducting with Paul White, associate conductor of the Rochester Philharmonic Orchestra; trombone with Emory Remington, where students are playing in the top symphony orchestrasin the country.

Composed ROTC March

In addition to having his "Suite for Band" played at the Eastman School Festival of American Music, several smaller works have received performances, including a suite for organ and solos for clarinet, flute, trombone and piano.

The Virginia State College band premiered his "ROTC March," written for and dedicated to the ROTC at Virginia State College.

Out of over 500 applicants, he has been selected among 50 to study conducting this summer with Pierre Monteux, world famous conductor and pioneer of modern music.

Mr. Thompson is the first colored person to be selected to study with Mr. Monteux.

Mr. Thompson holds membership in the American Guild of Organists and the Omega Psi Phi fraternity and was this year's recipient of the Charles Drew Memorial Scholarship awarded by the fraternity to members with high scholarship who are studying for advanced degrees and doing work in research or composition.

To Sing Verdi's Violetta

Beautiful and talented Charlotte Wesley of New York City, will sing the title role, Violetta in Verdi's "La Traviata" at Central State College (Wilberforce) May 4.

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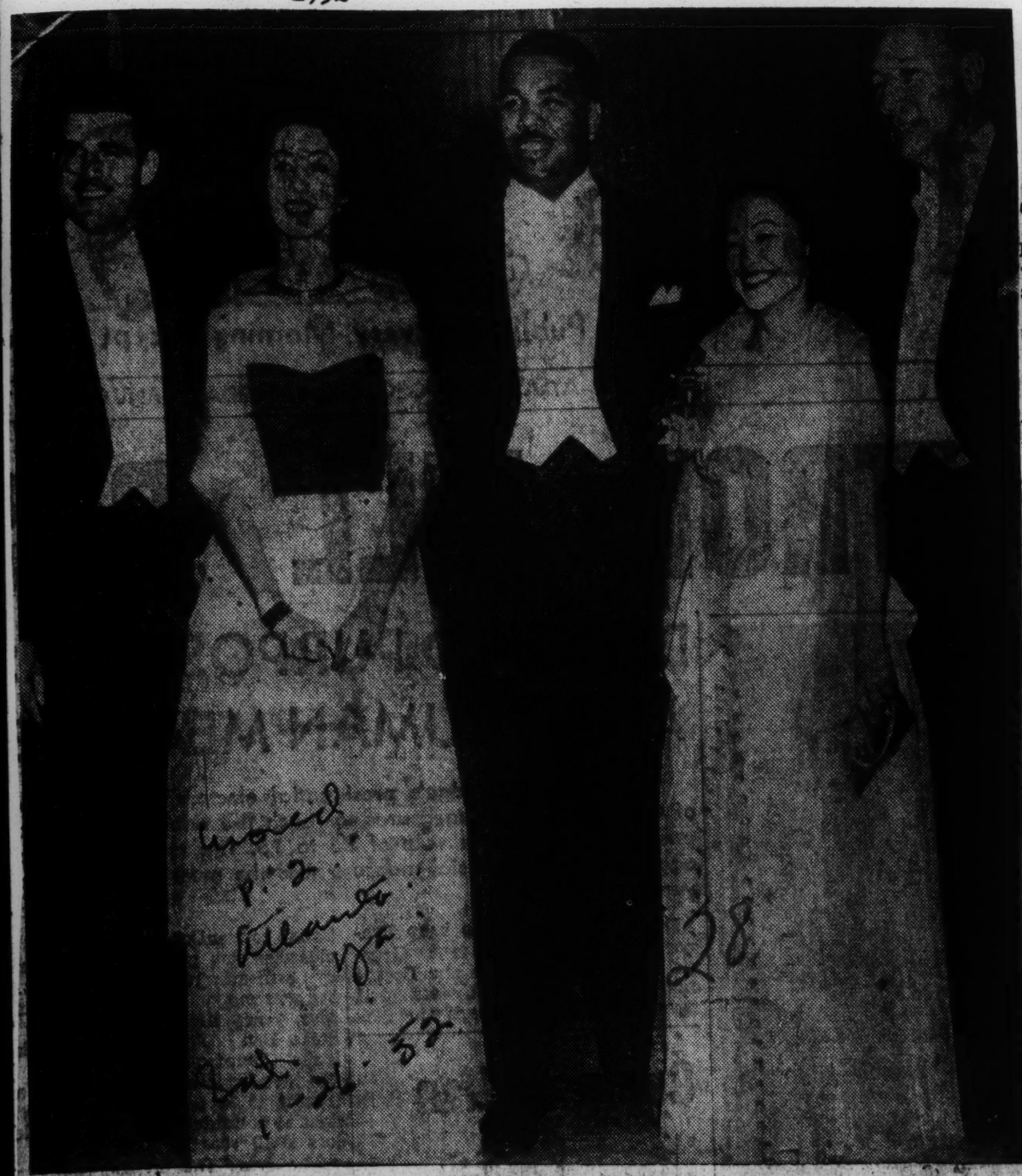

PERFECT HARMONY—The above members of the one world ensemble, interracial, interfaith and intercultural vocal group, in their first public recital in New York, created a minor sensation. The group includes (left to right): Howard Roberts, Negro tenor; Cha Kyung Kim, Korean soprano; Lucille Lewis, American contralto; Burton Cornwall, English basso, and Sherman Frank, young Jewish pianist. Frank and Roberts are ex-G.I.'s. The theme of the concert: "Brotherhood From Scatch" is indicative of the sponsor, the Harlem Community Center, with a proud record of stemming the tide of delinquency in Harlem since its beginning in 1949, and its embarkation upon a wider appreciation of our "world neighbors" on the part of the local youth.

Girl Singer Discovered For Fox Film On Life Of Marion Anderson's Discoverer

HOLLYWOOD, CALIF — (ANP) Golden-voiced Bertha Rosemond, 15, student from from Los Angeles' Manual Arts High school, was signed last week to sing a solo in Producers George Jessel's "Tonight We Sing" at 20th Century-Fox.

The technicolor musical based on the life of famed impressario, So Hurok- who discovered Marion Anderson-- marks Miss Rosemond's film bow.

The gifted girl, a piano student at Lorenzo Jordan Cole, alternates playing the piano, viola, violin, cymbals and conductig her school band in real life.

Bertha comes by her musical talent naturally, since she is the daughter of Clinton and Connie Rosemond. Her father has appeared in films since 1935. But way back in 1919, he went abroad with a quartet known as the Exposition Jubilee Four it did a command Performance before the late king George V and Queen Mary of England, who dubbed the quartd "The Royal Southern Singer." Later, the quarter toured the British Empire, including Australia.

Bertha's mother, the former Connie Meaux, was one of the dancers brought from New York to London to join Clinton Rosemond's show. They were married in London where their first daughter, Eleanor now 23, was born Eleanor and Clinton Jr., 12 are as taleted as the rest of the family.

Clinton Rosemond Sr. is happy that Bertha is making her film debut on the 20th Century-Fox lot because he has appeared there in many films including "Three Little Girls In Revue," and "Colonel Effingham's Raid," as well as such old time films as "Santa Fe Trail." He is best known, however, for the title starring role in "The Life of Dr. George Washington Carver."

Curiously, Rosemond plays the role of Bertha's father in "Tonight We Sing." His role is a very natural one, he admits, because all he has to do is to sit, beam proudly while Bertha sings, "Sweet and Low," and then applaud her.

Bertha is an honor student in the budget.

high school. She expects to attend U.C.L.A., of which her older sister, Eleanor, is a graduate, having majored in social sciences.

In "Tonight We Sing," Bertha and her father join a cast headed by David Wayne in the role of Sol Hurok, Ezio Pinza in the role of Chaliapin, famed ballerina Temara Toumanova in the role of Pavlova, noted violinist Isaac Stern in the part of world-renowned violinist Eugene Ysaye, beautiful brunette Anne Bancroft as Mrs. Hurok, diminutive young Metropolitan Opera star Roberta Peters as a Hurok concert protege, and handsome film newcomer Bryon Palmer as the singer who falls in love with Miss Peters.

Howard U. Receives Work of Two Composers

WASHINGTON, D. C. — The works of W. C. Handy and Andy Razaf, two of America's foremost composers of popular music, have been presented to Howard University's Moorland Foundation of Negro Life and History, University officials announced this week.

These gifts will be a part of the University's collection of Negro music which is currently being compiled. When completed, the collection will include photographs, souvenir programs, circulars articles, clippings, biographical notes, and ephemeral material relating to Negro music and musicians of historical significance.

Included in the contribution of Mr. Handy, who composed the St. Louis Blues and has since become known as "The Father of the Blues," were a collection of his original compositions and those published by the Handy Music Corporation. Mr. Razaf composer of such songs as Ain't Misbehavin', 12th Street Rag, and Honeysuckle Rose, presented two leather-bound volumes of his songs, pictures, programs, letters, lectures, and clippings to the University.

Others who have contributed to the University's collection include J. Rosamond Johnson, Eubie Blake, Louis Armstrong, Ida Cox, Hazel Scott, Lester Walton, Etta Moten, Muriel Smith, "King" Cole, and veteran stage and screen actor and Howard alumnus Lawrence Whipper.

Soprano To Study At NYU

Attractive Lorraine Gossin Frazier, lyric soprano and member of the National Opera Company and other musical organizations, received a scholarship at N.Y. University to complete work on her master's degree. A graduate of LeMoyne College, Memphis, Tenn., she studied at De Paul Univ., Chicago and Howard University, Washington. Illness prevented her from joining the special choral group in the Metropolitan Opera and the cast of "Four Saints in Three Acts," just closed on Broadway. Presently, she's employed in the Social Security Administration.

MUSIC FESTIVAL SET TOMORROW AT CARBONDALE

More than 50 to Vie in Preliminary Events

Carbondale, Ill., May 8 [Special]—More than 50 downstate musicians and baton twirlers will compete here Saturday morning and afternoon prior to the presentation of "Music Under the Stars," the annual Southern Illinois Musical Festival, sponsored by Southern Illinois university, to be held that night at 7:30 o'clock in McAndrews stadium.

Miss Boatright [left], Miss Holt, and Alexander.

The festival here, directed by Floyd V. Wakeland, of Southern's music department, is one of nearly a score of preliminary festivals being held in connection with the 23d annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., to be staged Saturday night, Aug. 23, in Soldiers' field in Chicago.

Several of the winners of the contests Saturday will be featured in the evening program here. More than 2,500 grade and high school students from 36 towns and cities and 96 organizations will participate in the festival.

Kaney [left], Nealer [center], and Kirkpatrick.

Male Chorus to Sing

Massed choruses will be directed by Betty Boatright, supervisor of music in the Herrin city schools; by Charlotte Holt, Salem High school choral conductor, and a Centralia barber shop male chorus will sing, led by J. T. Alexander. Massed band leaders will be C. B. Nesler, of Herrin, and Lawrence Kaney of Mount Vernon. Leon Kirkpatrick, pianist, who was born in Du Quoin and was a student at S. I. U., will be a featured soloist. He has appeared as recitalist thruout this country and in Honolulu.

A group of 48 girls, under the supervision of Mrs. Opal Stephens, director of women's physical education in the Anna-Jonesboro High school, will present a May pole dance and 50 Boy Scouts of the Tsun-Ga-Ni Indian society, directed by Marion Harris, of this city, will give a group of authentic Indian dances. Mrs. H. O. Pope, beloved piano teacher for 46 years at DuQuoin, will be the guest of honor at the festival.

Mrs. Pope [left], Harris, and Mrs. Stephens.

Winners Go to Semi-Finals

Winners of the contests here will go to Chicago on Aug. 23 to compete in the Chicagoland semi-finals and finals, with a possibility that the victors there will appear before 80,000 people that night in Soldiers' field. William H. Lyons, director of the university's information service, is public relations director of the festival here.

Mrs. J. Clark Phillips, violin teacher of Benton, was the guest of honor at the festival here last summer. She will attend the festival here Saturday night as will Philip Maxwell, director of the Chicagoland Music Festival, if the present gasoline situation will permit. He will rush here from Greencastle, Ind., where Saturday afternoon he will be at DePauw university on a CHICAGO TRIBUNE R. O. T. C. assignment.

Frederick D. Hall

It is with pleasure and particular interest to Atlantans and Georgians to note the rise in the technical field of music of Dr. Frederick D. Hall.

He is a Georgia product, having been reared in Atlanta of pious industrious parents. It was here that he first attended school, finally graduating from Clark College. With his parents he was a member of Allen Temple AME Church, where he grew up in the Sunday School and church work.

From the first as a musical prodigy, he has attracted wide attention. He was not satisfied to beat along in the ruts as most musicians do; he wanted to create something; he felt that in his own blood ran some prolific themes and that his soul could hammer out harmony.

With the creative spirit sinewed in his genius, he went out to chart his own course and in the field of creative music he ranks along with the best and most noted composers of his time.

It is therefore no matter of surprise that Columbia University conferred upon him the highest academic degree in the field of music. The committee in examining his thesis referred to it as the most creative piece of work that they had ever reviewed.

Georgia and Atlanta are proud of the signal honor that Dr. Hall, in his native industry and creative genius, has brought to us.

Works Of Handy, Raza Presented To Howard U

WASHINGTON

The works of W. C. Handy and Andy Razaf, two of America's foremost composers of popular music, have been presented to [redacted] University's Moorland Foundation.

These gifts will be a part of the university's collection of music by colored Americans which is currently being compiled.

When completed, the collection will include photographs, souvenir programs, circulars, articles, clippins, biographical notes, and ephemeral material relating to music and musicians of historical significance.

Original Compositions

Included in the contribution of Mr. Handy, who composed the "St. Louis Blues" and has since become known as "The Father of the Blues," were a collection of his original compositions and those published by the Handy Music Corporation.

Mr. Razaf, composer of such tured William Marshall. Her ap- "12th Street Rag" and "Honeysuckle Rose," presented two leather-bound volumes of his songs, pictures, programs, letters, lectures and clippings.

Others who have contributed to the collection include J. Rosamond Johnson, Eubie Blake, Louis Armstrong, Edella Kohke, Hazel Scott, Lestar A. Walton, Etta Moten, Muriel Smith, Nat (King) Cole and veteran stage and screen actor and Howard alumnus, Leigh Whipper.

Soloist Studies At Columbia U.

TUSLA, Okla.—Mrs. Cleo Ross Meeker, dramatic soprano, left this city last week to attend summer school at Columbia university in New York.

Mrs. Meeker, who is soloist for the Tulsa Civic Male chorus, director of Dunbar Teachers chorus and director of Vernon AME church's senior choir, is a teacher at Dunbar elementary school.

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For More Than 100 Years The Aldridge Family Has Ruled London's Music And Theatre Fields

Daughter Amanda, 87 An Active Teacher Now

By EDWARD SCOBIE

LONDON—Living in Chiswick, London is an 87 year-old silver-haired lady, Miss Amanda Ira Aldridge, daughter of the illustrious actor who captured the hearts of Britain and Europe during the nineteenth century with his portrayal of Othello.

Although Miss Amanda is well past her three score and ten years and has lived through the reigns of four Kings and two Queens of England she manages to remain active.

Amanda is the sole survivor of Aldridge's four children by his second wife, the former Swedish Baroness Paulina Ericksson with Baroness Paulina Eriksson Brandt. An actress herself, Mrs. Aldridge formed an eary friendhip with her compatriot Jenny Lind. So it was natural that she would send her young daughter Amanda to continue her studies with Jenny, who at the request of the Prince of Wales (later King Edward VII) had accepted the post of Teaching of Singing at the Royal College of Music. Amanda was then only 17 and had already won many scholarships. As a result the Swedish Nightingale's attention became focussed on her. In a short while she made Amanda her protegee, saying "Amanda, you must never drop your father's name. You must always call yourself Ira. Your father was the greatest Othello of them all. I am proud to have been his friend."

Together with eight other young ladies Amanda continued taking piano and voice lessons twice a week from Jenny Lind for many years. Among those who examined her were Sir Arthur Sullivan, Sir George Henschel and Dame Madge Kendal the actress. Mrs. Kendal writes in her autobiography "Madame Jenny Lind did me the honour to ask me to teach her pupils how to speak. When I called the first roll I found the name of Miss Aldridge at the top of the list. She told me she was the daughter of the gentleman with whom I had played Desdemona at the Haymarket, and naturally I at once took the greatest interest in her."

Years of intensive studies bore fruit. Amanda found herself with a personal letter of recommendation from Jenny Lind. With characteristic determination "The African Roscius'" daughter set out to become one of the foremost teachers of singing and diction. Throughout a teaching career which has spanned over sixty years she has coached hundreds of pupils. Many of Britain's blue-bloods have moulded their impeccable accents under her expert guidance,—the Countess of Dunmore, Lady Helen Nutting, Lady Marjorie Beckett, Lady Eileen Wellesley, Lady Herbert Scott, the Honourable Nora Dawnay, Lady Bisset, Lady Archer and Lady Dobell,—to name several.

Some high-ranking Negro American singers, too, of the present day were taught by Miss Aldridge. When Robeson played Othello before the war she prepared him for the part. Two other singers who paid her high tribute were Marian Anderson and Roland Hayes. Miss Anderson in a letter wrote: "Thank you again for your interest and the great help you have given me thru your teaching."

Every week Miss Aldridge catches a London bus and takes a 40 minute ride to her studio in the heart of London's West End in Hanover Square. There she spends several hours with her pupils, going through, as painstakingly as ever, the intricacies of singing and diction. There is no thought in her head about retiring. "Life without music would be unbearable," she says. That is why she still attends concerts, theatres and shows regularly. "I cannot keep still. So many things are happening that I must be active to see it all," she explains.

Miss Amanda did not confine her musical activities solely to teaching. At the turn of the century she earned a high reputation on the concert platforms as a contralto. There can be no doubt that she did possess a fine voice —A batch of clippings supplies ample proof of that. Her greatest triumph was scored at London's huge Steinway Hall in June 1905. The Times, a staid, dignified paper noted for understatement, wrote: "Miss Ira Aldridge held the attention of a large audience at Steinway-hall on Saturday afternoon. . .So good an effect as that achieved by Miss Aldridge in Dvorak's gipsy songs calls for the exercise of a great deal of art. . .Miss Aldridge's style is excellent, her voice warm and mellow, and her intelligence far beyond dispute; the combination may well serve to explain the measure of her success. . ."

Although Miss Aldridge has never got married, she will tell you, with a naughty twinkle in her eyes, that she has had her share of romance. "Oh no, young man, don't you get the impression that Cupid stayed away from my door. On the contrary, it was at Steinway Hall that a young Jamaican doctor came into my life. A group of Negro singers from America were out front and after the concert Mr. Plowden their manager brought them to my dressing room. In the company was Dr. David Phillips a surgeon who had recently completed his studies at a London hospital and was returning to the West Indies. We fell in love and would have been married but added to my work I had my mother and bedridden sister Luranah to care for," she admits sadly. Dr. Phillips did not get married, either, and up till his death in 1937 Miss Amanda and himself wrote to each other regularly.

Lincoln Professor In Georgia Recitals

LINCOLN UNIVERSITY, Pa.—Orrin Clayton Suthern, II, associate professor of music at Lincoln University and nationally-known organist, was heard in two recitals, last week, in Georgia.

On Tuesday he played at Fort Valley State College at Fort Valley and two days later appeared at Gammon Theological Seminary in Atlanta. During the week previous, he was presented in recital at Christ Episcopal Church, Indianapolis.

Suthern, conductor of the Lincoln University Glee Club, is executive secretary of the National Association of Negro Musicians and acting president of the Asso-

Tskegee Hears Miss Schuyler

TUSKEGEE INSTITUTE, Ala. —Phillippa Schuyler, young internationally acclaimed pianist, charmed and inspired members of the Tuskegee community who heard her in an outstanding, appealing, and brilliant performance at the Institute Chapel Sunday, Feb. 24.

This experienced artist charmed her audience by her naturally endowed loveliness of appearance, her unostentatious youthfullness, which is nevertheless, remarkably perfectioned with poise, and her warm and graceful response to the plaudits of the assembly.

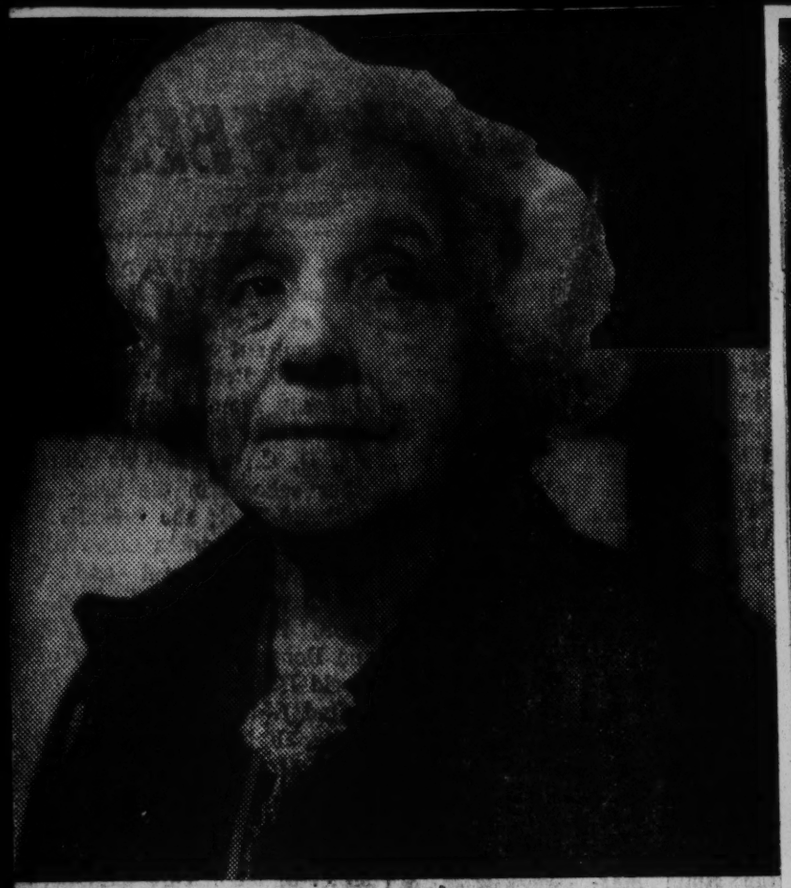
Two More Negro Artists Debut With RCA Victor

NEW YORK CITY—Two more Negro performers have joined the ranks of RCA Victor blues and rhythm recording artists. Their debut discs have already been released.

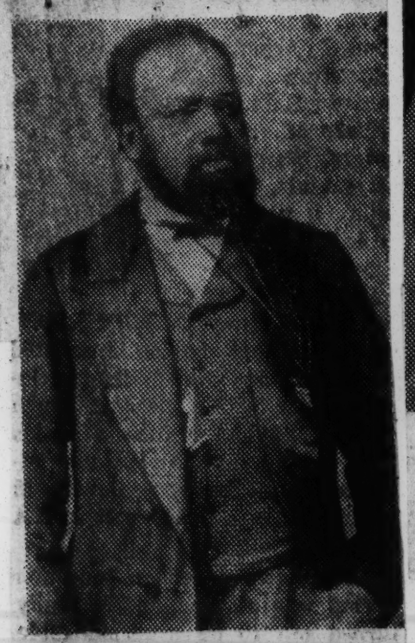
From the state of Georgia, which has yielded many a blues chanter, comes Dossie Terry, who sings and shouts two blues items as his introductory RCA Victor platter. Terry teamed with Howard Biggs to write the top side, "Twenty Four Years." Biggs a man with a solid feeling for the blues, also penned the reverse side, "Didn't Satisfy You." He provides the background for Terry as he did for alto saxophonist George James in a preceding RCA Victor release.

Harold Nicholas' fleet feet are of course familiar to movie and vaudeville fans and television viewers as well. He and his brother, Fayard, constitute the dancing Nicholas brothers who recently appeared in a successful vaudeville stunt at the New York Palace.

Harold's contagious feeling for rhythm is not confined to his legs however. This is solidly illustrated in his RCA Victor debut disc which may well make his as popular a vocalist as he is a purveyor of the light fantastic. He sings "I Love That Feelin'" and "Sad," and is rhytmically convincing whether he's happy about "that feelin'" or "sad."



AMANDA ALDRIDGE, at 87, is still very active as a teacher and maker of stars. Once a great contralto she confines her singing now to just "a wee bit" of melody to get over to her pupils the point she wishes them to see. Among her 'students' of stage and 'approach' are Marian Anderson and Roland Hayes, two great American artists.



IRA ALDRIDGE, Amanda's late father who died in Lodax, Poland, Aug., 1867, was one of the world's truly great dramatic actors. Most famous of his performances was "Othello," a role which gained for him world acclaim.

ONE OF BRITAIN'S leading contraltos is 29-year-old Ida Shepley who receives daily instructions from Amanda Aldridge, daughter of the Shakespearian actor, Ira Aldridge. Miss Shepley sings everything from Brahms to spirituals. She appeared in the London editions of "Deep are the Roots" and "13 Death Street Harlem."

Top Gospel Singer

Mahalia Jackson Sets Big Tour of Dixieland

NEW YORK—Lovers of gospel singing, or of the most inspiring and wholesome types of entertainment in the world, will get a real thrill when Mahalia Jackson stops off in many cities and towns in the South on her current tour.

Miss Jackson's New York representatives have stated that the popular singer will make every endeavor to fill all dates that may be requested along the route.

Miss Jackson soared to fame on the strength of her recordings of "City Called Heaven" and "His Eye Is on the Sparrow." Still a best seller is "Move Up a Little Higher." Miss Jackson is the only gospel singer ever to perform on a coast-to-coast television show having appeared on Ed Sullivan's "Toast of the Town" about seven weeks ago.

In her brief career, Miss Jackson has confounded theatrical experts who completely overlooked her artistry. Today, gospel singers draw huge crowds and their recordings sell in the millions. And Mahalia is queen of them all. Proof: She turned away 3,000 as she packed New York's Carnegie Hall last year. Sellouts at her songfests are rules, not isolated exceptions. Miss Jackson sings from the heart and her audiences feel her music with her. That's all.

Chamber Music Society Of Basin Street Returns

NEW YORK—One of radio's top musical presentations, The Chamber Music Society of Lower Basin Street, recently returned to the air via the National Broadcasting Company network.

The return, after a layoff of some 78 weeks, was marked by the reappearance of Henry (Hot Lips) Levine, conductor of the "Have You Et Octet."

The program was first broadcast in 1940 and was an immediate hit.

Top show business names have vied with one another for an opportunity to appear on the program.

Prominent entertainers who have appeared on the show include; The Ink Spots, Larry Adler, Lawrence Tibbet, Ethel Waters, Deems Taylor, Lauritz Melchior and Hazel Scott.

Several top flight colored musicians are sequenced to visit the show as guest performers.

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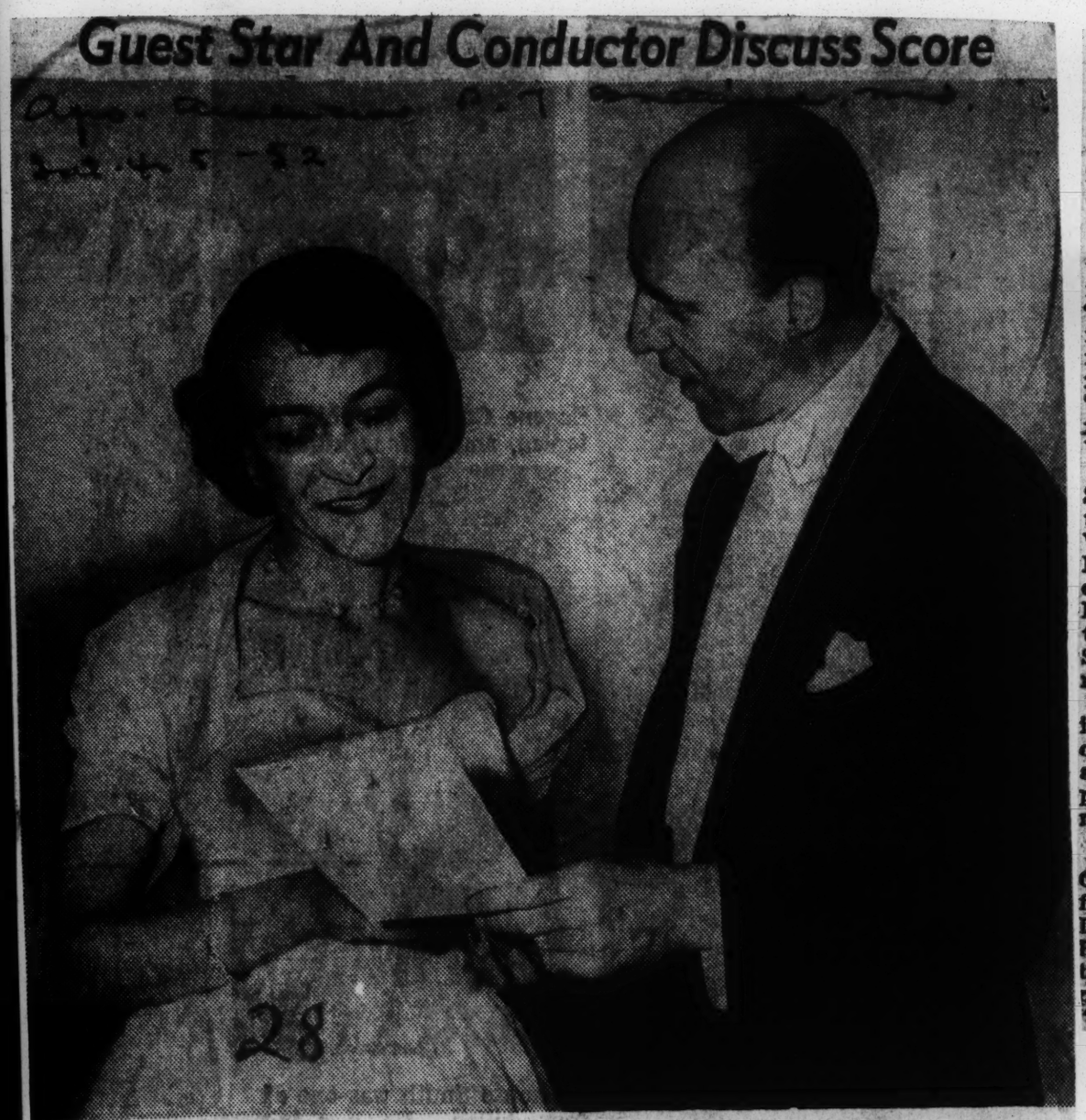
Guest Star And Conductor Discuss Score



Lovely June McMechen, soprano, guest star with the Baltimore Symphony Orchestra on Wednesday night, March 26, shown going over the score with Dr. Reginald Stewart, director of the orchestra, just before curtain time. She received wide acclaim.

LOCAL BOY MAKES GOOD: So many of the big shots in music business are excited about the new tune titled "Please, Mr. Sun" that some of the big voices in the business have been assigned to record it.

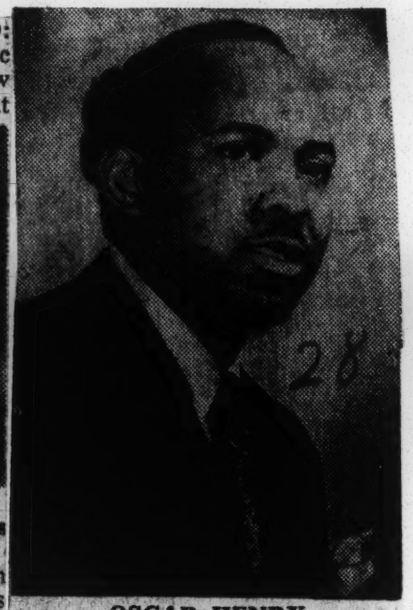
But to date, the most exciting version of "Please, Mr. Sun" is spinning on a new MGM disk recorded by Tommy Edwards, from Richmond, Va., no less.

"Please, Mr. Sun" is Tommy's type of tune. With a smooth orchestral pattern laid down by the LeRoy Holmes orchestra, Edwards delivers the lyrics with the melodic precision that marks his style and "Mr. Sun" gets its brightest play on record today.

Tommy Edwards

All of which must be very pleasing to Mr. and Mrs. Edwards because it was only just a few weeks ago that their boy had another popular tune to his credit. Remember "It's All in the Game?"

SENOR CROSBY: The Great Guy know as Bing takes a wonderfling South of the Border on a new Decca disk that spins "Granada." Real Spanish flavor what with the Bando da Lua. Companion piece, again in the Latin vein, is "Copacabana."



OSCAR HENRY

Tenor To Appear At Tuskegee Soon

TUSKEGEE INSTITUTE, Ala., July 12—Oscar Henry, successful young tenor, will be presented in a concert here at 10 a.m. Wednesday.

Holding degrees in music from Fisk and Harvard, Oscar Henry has achieved distinction for the richness and purity of his voice and the dramatic intensity and fluency with which he creates delightful vocal expression.

Previously he has served as a guest soloist with the Boston Symphony Orchestra, Charles Munch, conductor; Buffalo Philharmonic Orchestra, under the leadership of William Steinberg, the Harvard University Glee Club with the colorful G. Wallace Woodworth, conductor.

This is the first appearance at Tuskegee Institute for Henry. It is expected that he will create a musical following in this section that will be notable and impressive.

Errol Garner Top Pianist In France

NEW YORK. — Erroll Garner was voted the favorite pianist of jazz fans in France in the annual poll just conducted by LE JAZZ HOT, Paris publication. Garner's choice is especially significant, inasmuch as the bulk of the winners on other instruments were long-time jazz favorites of many years including Duke Ellington, Louis Armstrong, Nat Cole, Coleman Hawkins. Garner is the "baby" of the winners.

This is the third award Garner has won in France, having been honored in 1949 for his pianistics, and in 1950 for his own composition, PLAY PIANO PLAY.

Garner opened an eight-week booking at the Embers last week.

CONDUCTOR ABROAD

Young American Brings Out Interesting Reaction in European Audiences

By HOWARD TAUBMAN

IT is difficult to forge a career in any phase of musical performance. It is, perhaps, most difficult in conducting. You can add complications to the difficulties by being an American who wishes to become a conductor, and you can complicate the complications by being an American Negro.

Dean Dixon is an American Negro who has had the hardihood and determination to persist in his aim to make a career as a conductor. He has had opportunities of one kind or another to conduct in this country. He has had a sprinkling of engagements with leading orchestras here, but for the most part his chances have been with lesser organizations.

There is nothing surprising in his failure to win many engagements with major ensembles. The young conductor must go through an apprenticeship everywhere, and in this country it is almost a matter of caprice whether a young conductor finds the way clear even to apprenticeship. In recent years, fortunately, the prejudice against American conductors has been diminishing.

Nevertheless, Americans continue to find it useful to go to Europe in search of experience. Although there is severe competition from the new generation of European conductors, there is a rich variety of musical activity in Europe, and an American, if he is lucky, can do more and learn more in Europe in a given time than would be possible at home.

Dean Dixon has made his home in Paris for the last two years, and has managed to do quite a bit of conducting in Denmark, Sweden, Norway, Finland, Belgium, France, Austria, Italy and Israel. He is back in New York at the present time for a short visit. His major objective is to raise funds—through loans—so that he may have enough to maintain himself and his family in Europe.

He has ample engagements to conduct this year and next, and his fee has risen considerably. But the sums paid to young conductors, even those who are making good, are not large. A fee may run into thousands of francs or lire but when it is translated into purchasing power, it is too modest to add up to a livelihood.

It is not the size of the fee, however, that is significant. Much more important, particularly in the case of Mr. Dixon, is the way in which an American Negro has been accepted abroad.

Mr. Dixon, a broad-shouldered, sturdy man in his middle 30's, speaks of his experience abroad with soft-voiced restraint. He concedes that invariably the first reaction on the part of an audience is curiosity. People seem to be eager to see this strange animal, a Negro, on the podium.

Non-Jazzist

The next reaction seems to be wonder that he is not somehow an apostle of American jazz. There is always a note of surprise that he conducts Beethoven and Brahms. Occasionally Mr. Dixon includes pieces like Gershwin's "Rhapsody in Blue" and "An American in Paris" on his programs, and these scores with their jazz idiom are what many audiences abroad expect from him. But he also conducts a great many other American scores, which have little or nothing to do with jazz, and his audiences abroad, whether they like these works or not, take them in stride. It is the fact that he conducts the standard classics that give his listeners pause.

But neither his dark skin nor the make-up of his programs give these audiences abroad more than brief pause. In a short while they settle down to listening to the music, and they proceed to evaluate Mr. Dixon's talents as a musician pure and simple. As Mr. Dixon sums it up:

"After my first concert in any one place, they describe me as Dean Dixon, the American Negro conductor. After my second, they talk about Dean Dixon, the American conductor. After the third, they speak of Dean Dixon, the conductor."

If you glance through the reports on his appearances, you can get some notion of the character of reaction abroad. A Copenhagen newspaper wrote:

"A man of the dark race stands on the podium in front of the Royal Opera Orchestra, Dean Dixon from New York * * *

"For the first time we have heard Mozart led by a colored leader. The whole society of competent musical people was there, excitingly waiting, some skeptical.

IN "PARSIFAL"

Sedge Leblang

Margaret Harshaw sings Kundry at Met on Saturday.

Not one iota of Americanization, not an iota of putting on modernism, all nuance was pure and ideally clear and the interpretation and expression all genuine and natural."

An Italian newspaper after a concert in Milan said:

"A surprise for the devotees of the Musical Afternoons: a Negro conductor who stayed clear of jazz and all contact with jazz to wander at large over a very extensive field of European musical production, as though to give proof of his qualities and selective capacities and of his taste and deep and refined culture."

And a publication in Israel had a comment in a similar vein:

"Thus it is an agreeable surprise to see a conductor, Negro in origin, in whom there is, contrary to the accepted notion, not a sign of the ecstatic jazz. He is entirely of a musical culture based on a refined classical school."

Attitude

The attitude reflected in these observations is one that Europeans especially seem to hold instinctively. It is not aimed at Mr. Dixon alone. Other American-born and American-trained musicians encounter it repeatedly. Europeans tend to assume that their culture is superior to ours, and a touch of condescension enters into their judgments.

Thus a Paris critic said of Mr. Dixon:

"When he has acquired what he still lacks, a European culture, which far from destroying his strong personality, will make it blossom, he will undoubtedly be one of the most complete conductors of our time. The way he conducted the First symphony of Brahms is the best guarantee we have of it."

Mr. Dixon seems not to be disturbed by any of these comments. You get the impression that a long time ago he steeled himself against much more cutting criticism, and he appears to be relieved and grateful that the things it would be only natural for him to fear have not come to pass at all.

The musicians in the orchestras he has conducted abroad have treated him just as they would any other conductor. He does not say so, but you feel that they have been, if anything, more considerate of him than they might be of another man. There has not been a single unpleasantness brought on by prejudice or bigotry.

On the contrary. He has been received and valued as a musician and has repeatedly received invitations to return. Thus the Oslo Philharmonic asked him to become its permanent conductor; he could not accept because of other commitments. In Malmo, Sweden, they said to him, simply, "Stay with us." In Goteborg, Sweden, he was invited to become one of three resident conductors, and he has taken this assignment.

Being an American, Mr. Dixon has done good work abroad for American composers. He has conducted the world or European premières of more than fifty scores by contemporary Americans. These composers include Henry Brant, Henry Cowell, Paul Creston, Norman Dello Joio, Vladimir Dukelsky, George Gershwin, Howard Hanson, Bernard Herrman, Charles Ives, Ulysses Kay, George Kleinsinger, Otto Luening, Daniel Gregory Mason, Douglas Moore, Walter Piston, Quincy Porter, John Powell, Wallingford Riegger, Amadeo Roldan, Leo Sowerby, Howard Swanson, Randall Thompson and Robert Ward.

It is evident that he has been a credit abroad to American music and American culture. It is to be hoped that he would receive the same wide and open-minded acceptance everywhere in the United States.

GENEVIEVE WHITFIELD, TALENTED YOUNG SONGSTRESS of Cincinnati, Ohio, recently won an all-expense trip to Atlantic City where she will be auditioned by Larry Steele on July 12 for his Smart Affairs of 1952. Miss Whitfield is the daughter of Mr. and Mrs. Osborn Whitfield. She is a student of voice at the American Conservatory of Music. The young singer will spend three days in Atlantic City and will be accompanied by a chaperon.

Marian Anderson, contralto, will be heard and seen on TV's forthcoming Meet the Masters series.

Brooklyn Hears Miss Anderson

BROOKLYN, N.Y. Brooklyn's Academy of Music was filled to an Anderson, contralto, appeared capacity last week where Marian recital.

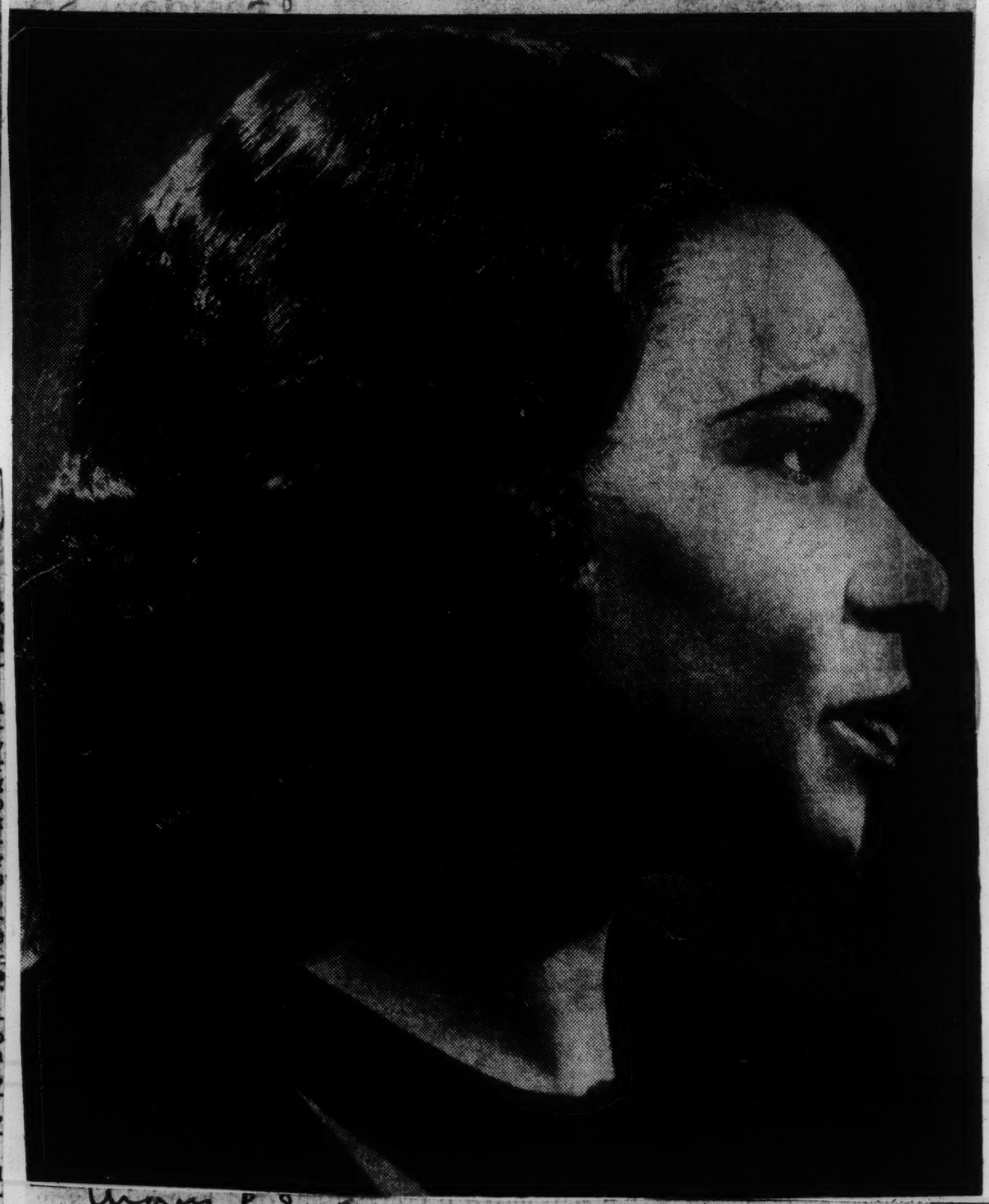
The singing of Miss Anderson was of an artistic devotion and integrity beyond praise. A stately gracious woman, ennobled by her art she sang as Carl Sandburg once wrote about her: "I know no voice so full of love for our folk songs and the folk who go on singing these songs. And in the other realm of the great music masters she carries her listeners with her, moving at ease amid the intricate arias and arpeggios of the classics." We like Toscanini's salutation to her: "A voice like yours comes once in a century."

Miss Anderson's program included the recitative and rondo "Ch'io Mi Accordo di Te," by Mozart, a group of selections by Brahms, Donizetti, Britten, Tarrasch, Quilter, Warlock, Honegger, Rossini, Schumann, Marx, Dvorak and Verdi.

She concluded her monumental recital by singing several spirituals. For an encore she very graciously sang Saint - Saens' "My Heart At Thy Sweet Voice."

Franz Rupp was at the Baldwin.—C.B.

To Sing Here January 31



MARIAN ANDERSON, the brilliant Negro contralto who is said to be the most honored American musical artist, will appear in recital on Thursday evening, January 31, at the Kiel Auditorium Opera House. During the past year, Miss Anderson added three more decorations to her remarkable list. The Philadelphia Cotillion Society awarded her the Cross of Malta, an honor later conferred on Dr. Bunche, the U. N. mediator. The singer also received an honorary doctorate of music from the Philadelphia Women's Medical College and a decoration from the Government of Haiti. Other major awards she has won include the Bok Award, the Spingarn Medal and honorary doctorates of music from Temple and Howard Universities and Smith College.

Miss Anderson To Present A Varied Program

Marian Anderson, brilliant Negro contralto, will present a program of classical selections, folk songs and Negro spirituals when she appears in a recital at 8:30 p.m. Thursday, Jan. 31, at the Kiel Auditorium Opera House.

The first part of the world-famous singer's program will include "Wir Wandelten," "Verweiflung," "O Kuhler Wald," "Botschaft," and "Von Ewiger Liebe," all by Johannes Brahms, and the aria "O Mio Fernando," from the opera "La Favorita," by Gaetano Donizetti.

Following an intermission Miss Anderson will sing a group of folk songs including "Oliver Cromwell" and "The Plough Boy," arranged by Benjamin Britten; "Early One Morning," arranged by William Tarrasch; "Barbara Allen," arranged by Roger Quilter, and "Yarmouth Fair," arranged by Peter Warlock.

She will conclude her recital with a group of Negro spirituals. These include "Wide River" and "Ride On King Jesus," both arranged by H. T. Burleigh; "He's Got The Whole World in His Hands," arranged by Hamilton Forest, and "If He Change My Name," by Robert MacGimsey.

Born in Philadelphia, Miss Anderson's great voice first began to attract attention as a member of her church choir. With a fund collected by the congregation she paid for her first singing lessons. Scholarships from teachers furthered her study until her debut in 1926 with the New York Philharmonic Symphony. She has appeared with phenomenal success on the concert stage throughout Europe and this country and currently is on her sixteenth consecutive American tour.

Miss Anderson's accompanist is Franz Rupp. The recital is being presented under the auspices of Entertainment Enterprises. Tickets may be obtained at the Aeolian box office, 1004 Olive street, and at Kiel Auditorium.

Unsegregated Miamians To Hear Marion Anderson

MIAMI, Fla., Jan. 25.—The noted Negro contralto, Marian Anderson, will sing before a non-segregated audience in the county auditorium here tonight.

W. O. Perry, head of a Negro group sponsoring the concert, said the county commissioners agreed there would be no objections to selling seats on a non-segregated basis as long as white purchasers knew about it.

Miss Anderson sang before a non-segregated audience Wednesday night at Jacksonville, but money was refunded on 250 tickets sold to white persons after the Duval County armory council informed the sponsors it could not authorize a mixed audience. Between 100 and 200 white persons, however, were in the audience of 2,000.

Marian Anderson Licks JC In Fla.

JACKSONVILLE, Fla. — Jim crow suffered a mortal blow — from which he may never recover —at the hands of Miss Marian Anderson, noted contralto, Wednesday night when she sang to a mixed audience of 2,200 colored and white persons in Duval County Armory.

As if her singing to an unsegregated audience in the Jacksonville Armory—first time in history that has happened—was not sufficient proof of her prowess, Miss Anderson, with her charm as her only weapon, repeated the performance two nights later in Miami.

The famous singer gave her second unsegregated recital in Miami's Dade County Auditorium Friday night. Action of the Dade County officials in okaying the concert is believed to have been motivated by pressure from white music lovers.

Capitulated In Advance

According to W. O. Perry, president of the sponsoring group, the Dade County commissioners agreed that there would be "no objection to selling seats on a non-segregated basis so long as all white purchasers of tickets know in advance that there will be no segregation."

When informed that there is a clause in Miss Anderson's contract forbidding her singing before segregated adiences, Jacksonville city officials insisted that segregation be enforced or the concert called off, some 250 whites receiving refunds on their tickets.

Miss Edna Calhoun, school supervisor and manager of the recital, told Col. Edward F. Henry Jr., armory recorder and a member of the five-man armory council, that the concert would go on whether white persons were admitted to the armory or not.

Would Go Without Whites

She said that members of Gamma Rho Omega chapter of Alpha Kappa Alpha Sorority debated whether to cancel the concert, for which Miss Anderson had been guaranteed $2,500, and decided to go through with it, more than 1,000 tickets having already been sold to colored patrons.

When the time for the concert arrived, some 2,200 tickets had been sold, more than 200 of them to white persons, prices ranging from $2.50 to $5.15 each. Persons of both races bought seats in all price brackets and were seated side by side in the audience.

Indications were that there would have been several thousand whites on hand had it not been for the controversy over seating. Mr. Henry admitted that the pressure was terrific, saying "I must have explained our policy to 300 people on the telephone."

Policy Changed Quietly

Colonel Henry did not say whether he told the callers that a change in policy had been made, but the facts proved that either there was a change or the council "looked the other way." He called the mixed audience that turned out "embarrassing, but a guide for the future."

The colonel did not elaborate, but his latter statement was taken to mean that the question of whether to segregate or not to segregate at affairs given in the armory will in the future be left up to the audiences themselves.

An indication that white persons who attended the recital did so knowing that there would be no segregation and not caring whether they sat beside a colored or white person just so they heard Miss Anderson was given in a statement by Miss Calhoun. She said:

"No False Pretense"

"We did not sell one ticket under false pretenses. Tickets were on sale at the largest white department store here as well as at a colored record shop." It is reported that tickets were also placed in the hands of members of the sorority for distribution.

According to reliable reports, both daily newspapers kept the story under wraps until given the "Go" signal by the sponsors who said that items in the local press would increase the possibility of an incident.

However, the news of the controversy was spread anyway, by word of mouth.

Anderson, Warfield in concert at Philharmonic

Two celebrated Negro artists will appear in concert at the Philharmonic auditorium this month.

First will be the always eagerly awaited appearance of contralto

MARIAN ANDERSON

Marian Anderson who will sing Sunday afternoon, Feb. 17.

Making his first concert appearance in Los Angeles will be the outstanding success of the film, "Show Boat," William Warfield, who will show to a Philharmonic audience Feb, 26.

Co-sponsor of Warfield's appearance in Los Angeles is Ward Chapel AME church which will participate in proceed from the sale of tickets to the concert.

Miss Anderson will offer a program of Negro spirituals and selections by Handel, Schubert and Donizetti.

Warfield's program will include compositions by Handel, Schubert, Verdi, Faure' and spirituals arranged by Harry Burleigh.

Reserved seat admission tickets are available for Warfield at the office of the church, 1177 W. 25th st., or for both at the Philharmonic box office, or at any Mutual Ticket Agency.

250 White Persons in Florida Get Refunds At Marian Anderson Recital in Armory

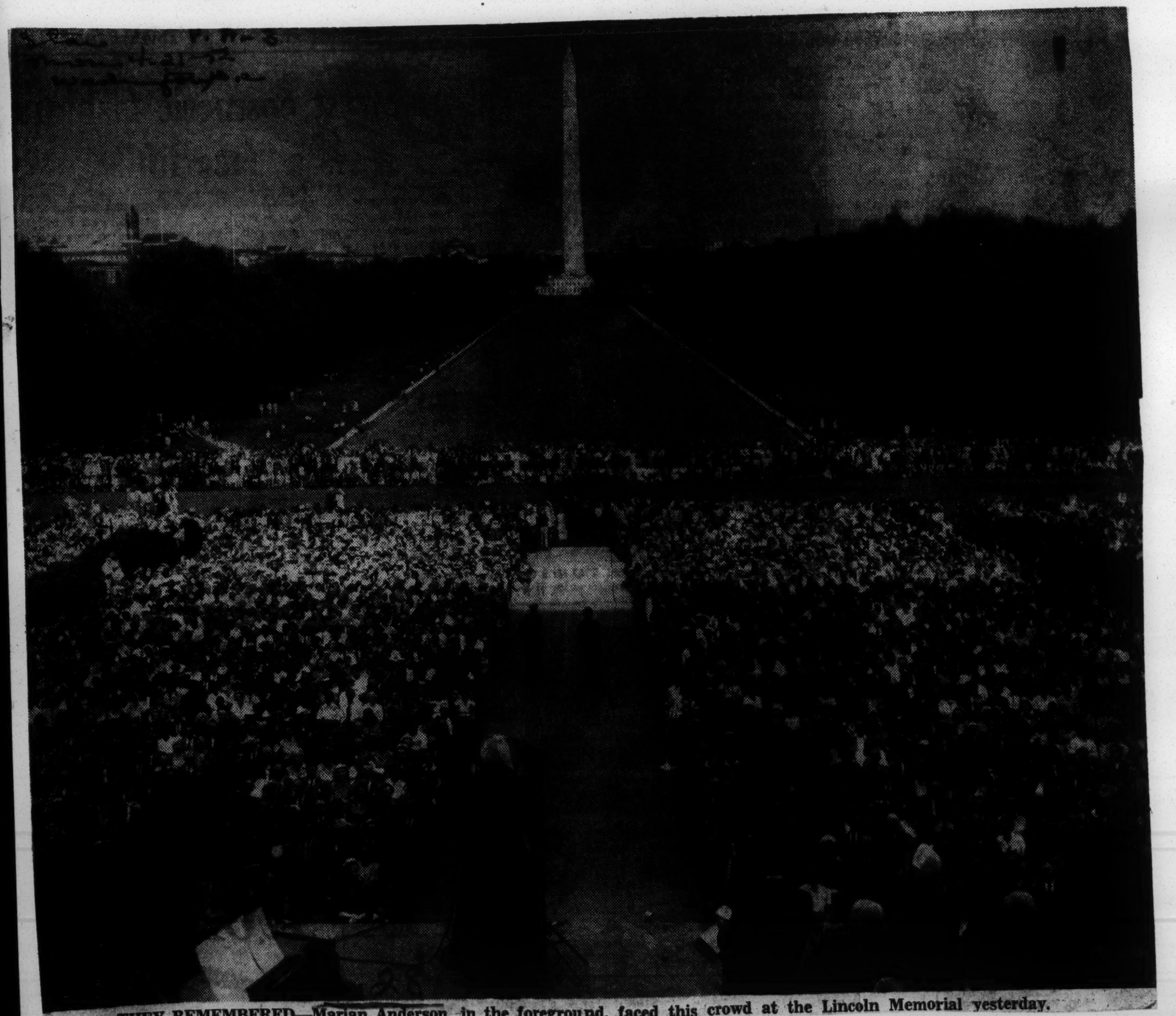
JACKSONVILLE, Fla., Jan. 24 (AP)—Money for 250 tickets sold to white persons for a Marian Anderson recital here last night was refunded because of a clause against segregation in the Negro singer's contract.

Col. Edward F. Henry, recorder for the Duval County Armory Council, said the armory was the first place in Jacksonville to open its doors to Negro audiences and that the matter of segregation or separate seating had never come up. He said 100 whites had attended the program and that no attempt at segregation was made.

Colonel Henry said the Alpha Kappa Alpha Sorority, which sponsored the show, decided to make the refunds after learning of the clause in Miss Anderson's contract that will not allow her to appear before a segregated audience. About 1,400 tickets were sold to the recital. The armory seats 2,000.

The money was returned to white patrons when the armory council informed the sorority it could not authorize a mixed audience contrary to local custom.

The recital was given as a program for Negroes. White persons who wished to attend, however, were permitted to do so.



THEY REMEMBERED—Marian Anderson, in the foreground, faced this crowd at the Lincoln Memorial yesterday.

SHE, TOO, REMEMBERED—Mrs. Harold L. Ickes shakes hands with Miss Anderson after the memorial ceremony.

Staff Photos.

10,000 at Memorial To Harold Ickes Hear Marian Anderson Sing

It was a day for remembering.

There were those on the platform who were remembering a man. Among the 10,000 spread 'round the Lincoln Memorial were many who were remembering the event the man made possible.

It was the Harold L. Ickes Memorial Service with Marian Anderson singing some of the songs she sang on Easter Sunday, 1939.

That was the day when Mr. Ickes, as Secretary of the Interior, gave Washington a chance to hear the great Negro contralto sing from the steps of the Lincoln Memorial after her color had barred her from singing elsewhere.

Yesterday, the people talked about that other day. Mrs. Ickes was one of them.

"I'll never forget it," she said. "I wasn't sitting up here on the platform, but down there with the crowd. It was a beautiful day—like this one, but a little cooler. I remember looking up and seeing Harold and Miss Anderson . . ."

"A Little Superstitious."

She looked out across the Memorial pool with the Washington Monument reflected in the sparkling water.

"Today . . . this sun . . . we've had such rainy weather and now it's so beautiful. You know, I'm a little superstitious."

The Secretary's widow, dressed in a simple black suit with a black coronet on her red hair, sat at the front of the stone terrace from which Miss Anderson sang. Beside Mrs. Ickes were her two children, Elizabeth, 11, and Harold, 12. Around her were the men and women who had worked with her husband and were sponsoring the memorial service.

President Truman was unable to attend. Press Secretary Joseph Short, who represented him, said the President was going through an accumulation of work.

"We meet again," Secretary of the Interior Chapman began the service, "at the foot of Abraham Lincoln's shrine . . . where 13 years ago Harold L. Ickes . . . presided at an open-air concert demonstrating that America's faith in its basic ideals continues strong."

"Rough Hewn and Gentle."

The Rev. Frederick E. Reissig, executive secretary of the Washington Federation of Churches, offered the invocation. He spoke of the "rough hewn and gentle" man they had gathered to remember.

"For his life of integrity, for his impatience with racial barriers, for his courageous championship of unpopular but good causes; for his warm friendship and for his selflessness, we are a grateful people," he prayed.

Mr. Chapman, in a brief memorial address, spoke of Mr. Ickes' opposition to totalitarianism, bigotry and injustice. He spoke of the progress in civil rights on the path on which Mr. Ickes was a pioneer.

"He kept the banner of civil rights flying in our darkest days," Mr. Chapman said.

And the Secretary called Miss Anderson a symbol that America really stands for equality of opportunity for all on the basis of individual merit.

The thousands who were remembering heard Miss Anderson sing Schubert's "Ave Maria" as she had 13 years ago. Standing with their faces upturned in the sunlight, they gave her again the tribute of silence followed by wave after wave of applause.

She began with Bach's "Come Sweet Death"—slow and funereal at first, rising to a triumphal climax. Her second group of songs were the spirituals of her race. She sang them with her face upturned, her voice sinking sometimes almost to a whisper, then rising to a full-throated climax. There was one encore, also a spiritual, before she led in the singing of "America."

After that, she bowed and bowed again to the cheering thousands. The full skirt of her blue-taffeta afternoon dress billowed in the gentle breeze and her arms were full of a great bouquet of red roses.

When the service was over, Senator Tobey, Republican, of New Hampshire, went over to speak to the Ickes family. He shook hands with the children.

"I loved your father," he said simply, and turned away.

Marian Anderson Praised By Critics

ST. LOUIS (ANP) — Critics were generous in their praise of Miss Marian Anderson in her recital in Kiel auditorium here last week.

The noted singer's appearance before some 2,000 persons marked the first time she had sung here since 1947. Apparently her absence whetted the appetite of the audience for it repeatedly applauded her back on stage.

Miss Anderson sang as her opening number Mozart's "Chi'io mi scorda di te," continued with five Brahms lieder. Her operatic aria was "O Mio Fernando" from Donizetti's "La Favorita." Her singing of the Negro spiritual, "He's Got the Whole World in His Hands" received such an ovation that the singer repeated it. "Ave Maria" was the final encore.

In praising Miss Anderson's singing, a columnist for a St. Louis newspaper said in part:

"The great contralto who appeared here in recital last night, has lost no alarming amount of beauty in her singing voice and more important, she has refined her famous mastery of the instrument."

Marian Crippled

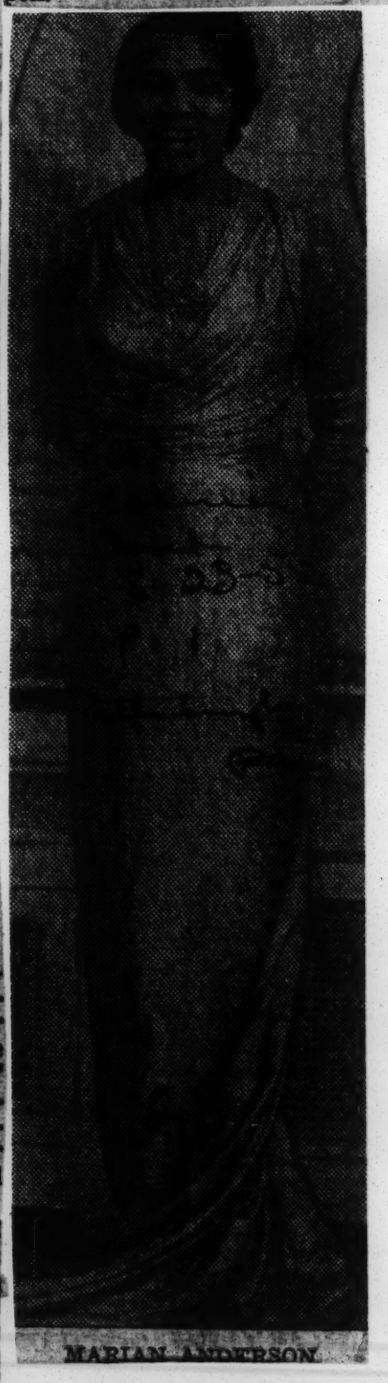
By GLADYS P. GRAHAM

NEW YORK (ANP)—The gifted internationally known contralto, Marian Anderson, sang to her recent nation-wide radio audience over NBC's "Telephone Hour" with her foot in a cast. Miss Anderson broke her foot at her Connecticut farm. She is slated for concerts abroad in London and Sweden.

The Philadelphia singer will not be heard in America again until 1953. Hobbling to appear on the 642nd artists' series of the Bell System's "Telephone Hour," the queenly artist, adorned in beige taffeta topped by a heavy row of sequins and rhinestones, sang James Hooks' "Bright Phoebus," two spirituals, "Go Down Moses" and "De Gospel Train" arranged by Harry T. Burleigh, conducted by Donald Voorhees.

TOM SHIRLEY, announcer for the past four years, lauded Miss Anderson's role as a trouper to the theatrical and communications profession in her refusal to disappoint (including her mother, sister and husband in the NBC studio to hear their beloved sed-ing and listening audience.

The famed contralto recently was voted best female vocalist in the classical division of Motion Picture Daily's sixteenth annual poll.



MARIAN ANDERSON

MARIAN ANDERSON, FAMOUS CONTRALTO, CANCELS CONCERT BECAUSE OF THROAT INFECTION

2500 Disappointed Music Lovers Turned Away From Orchestra Hall When Announcement Is Made

RECOVERS SUFFICIENTLY TO RETURN TO RADIO PROGRAM

CHICAGO — (ANP) — Famed contralto Marian Anderson upset the Chicago music world Saturday night, Mar. 8 when just four hours before curtain time she cancelled a recital scheduled for 8:30 p. m. at Orchestra hall.

Two nights later, however, Mar. 10, Miss Anderson did sing for the "Telephone Hour" on a nationwide radio hookup of the National Broadcasting company.

More than 2,500 fans had purchased tickets ranging from $1.90 to $3.60 for Miss Anderson's Saturday night recital when it was called off. Although it was cancelled only four hours before time, sponsors of the recital had informed most of the buyers. Only 400 persons showed up at the concert house for the program.

These 400 took her cancellation good-naturedly. Miss Anderson will return to Chicago April 7 to keep the cancelled date. Tickets for the Mar. 8 date will be honored then.

The recital, a benefit performance, was sponsored by the Chicago Medical school. A large number of medical men had purchased tickets and underwritten the program as patrons.

Cause of Miss Anderson's illness was diagnosed as a trachnal infection in her throat, developed from a cold. Dr. Maurice H. Cottle examined her and recommended that she not perform. He said singing might bring on complications.

By Monday, she apparently had recovered from the illness well enough to sing for her vast radio audience.

Marian Anderson Television Debut On NBC Network

New York City, March 18—Contralto Marian Anderson made her long awaited television debut last week on the National Broadcasting Company's new network program series, "Meet The Masters." The series, which began last month, is a new approach to musical television programming.

"Meet The Masters" is a series of filmed telecast built around a true-to-life episode or scene, which tends to dramatize and illustrate the personality of the artist. Featured in the series, in addition to Miss Anderson, will be world renowned artists such as Arthur Rubinstein, Jan Peerce, Gregor Piatigorsky, Nadine Conner and Andres Segovia. Violinist Jascha Heifetz opened the series.

The Marian Anderson film told the story of her life, indicating her early struggle for a musical education. Viewers were also told of her European success followed by her brilliant American career. The film also took viewers to Miss Anderson's home, showing her at rehearsal with her accompanist Franz Rupp, and finally to the concert hall.

Five films are being offered in the Spring series of "Meet The Masters." The program will return in the fall with a second series of five films. During the summer months addition films will be made for the 1953 presentation of the program.

The series was filmed for the National Broadcasting Company by World Artists. Each film is a half hour in duration.

Marian Anderson To Make TV Debut

Marian Anderson, world famous contralto, will make her long awaited television debut on Sunday March 9, at 4:30 p.m., EST on NBC-TV. Miss Anderson will be presented to the nation's music lovers in connection with the new series of filmed telecasts entitled "Meet the Masters," scheduled to begin this month.

The famed contralto will be featured along with such musical greats as Gregor Piatigorsky, Artur Rubenstein, Jascha Heifetz, Jan Peerce, Nadine Conner, and many others.

Princeton To Hear Marian Anderson

PRINCETON—Marian Anderson, renowned artist, will be sponsored by the interracial Princeton Group Arts in a concert at McCarter Theatre, 8:30 p.m., March 31.

Mrs. MacKenzie Bryan, chairman of Princeton's University Concert Series, is chairman of the event.

The Trenton NAACP, one of several patrons, will donate its tickets to two girls from the Trenton area.

Activities Listed

Beginning its sixth year of operation, Princeton Group Arts now has two floors instead of one, providing a gallery and three additional workshop rooms.

Chartered in 1946, it now has 23 workshops; an Old Time Movie Series, an annual Scholarship Dinner, two outdoor exhibits, one indoor annual show for amateur and professional artists, and an annual square dance festival.

Supported by Volunteer contributions, annual membership and workshop fees, the colored trustees and director are:

Mrs. Collie Herron, Carl Brown, Robert Buggs, Herbert Williams, Mrs. Howard Waxwood and Albert Hinds, vice-chairman. Rex Goreleigh, director, also instructs many of the workshops including and adult class in Pennington, N.J.

More Masters

Two years ago impresario S. Hurok helped organize World Artists, Inc., a film-making group that wanted either a theater or TV market for its movies of musicians. It has found both. Four of the shorts were bought by Twentieth Century-Fox and incorporated in 1951's film "Of Men and Music," and five more are now running on television under the title Meet the Masters (NBC-TV, alternate Sundays, 5:30-6 p.m. EST).

Last week the video-shown film, made in the spring of 1951, caught Marian Anderson in good voice as it outlined her career and showed her mother, her home, and her hobbies. It also offered more proof, as have Toscanini's concerts, that one camera alone focused on a great artist makes superior television.

Yet to come: Artur Rubinstein, the "million-dollar trio" (Heifetz, Rubinstein, and Piatigorsky), and one film with Andres Segovia, Nadine Conner, and Jan Peerce. And negotiations are under way with more masters for more TV movies in the fall.

Marian Anderson hears Georgia Laster sing

Embryonic concert singers Georgia Ann Laster, soprano, and Marvin Hayes, bass, had the distinction last week of singing for the celebrated contralto Marian Anderson as the singer visited the Pasadena Civic Music Ass'n.-sponsored master song class of famed opera soprano Lotte Lehmann in Caltech's Culbertson Hall.

The singer, who arrived 20 minutes before class time so that she "wouldn't disturb anyone"—a lesson for local concertgoers who disturb her own concerts—was recognized by the audience when Mmes. Lehmann let it be known that she was in the audience.

Then Mme. Lehmann introduced the young winner of the 1951 Marian Anderson award, Miss Laster, a local grade school teacher, and the talented singer sang Schumann's "Wigmung," entirely impromptu, her manager, Roy Stone, said.

Miss Anderson attended the class as guest of folksinger Marion Kerby. She said at the conclusion that it was "a thrilling experience to watch Mme. Lehmann and Dr. Lert teach, and to hear the young students sing so beautifully."

Both Miss Laster and young Hayes won scholarships to the class after successful auditions.

The video audience met Marian Anderson at home with her mother

Marian Anderson Makes Television Debut On NBC

NEW YORK CITY — Contralto Marion Anderson made her long awaited television debut last week on the National Broadcasting Company's new network program series "Meet the Masters." The series which began last month, is a new approach to musical television programming.

"Meet The Masters" is a series of filmed telecasts built around a true-to-life episode or scene, which tends to dramatize and illustrate the personality of the artist. Featured in the series, in addition to Miss Anderson, will be world renowned artist such Arthur Rubinstein, Jan Peerce, Gregor Piatigorsky, Nadine Conner and Andres Segovia Violinist Jascha Heifetz opened the series.

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Contralto Sings In D. C. April 20

WASHINTON — (ANP) — The brilliant contralto, Miss Marian Anderson, will sing on the steps of the Lincoln Memorial Sunday, April 20. She will appear as guest soloist at a memorial service honoring the late secretary of interior, Harold L. Ickes.

It was Ickes who arranged for the famous singer to perform before the shrine of the great Emancipator Easter Sunday in 1939, after she was refused permission to sing in Constitution Hall.

The return performance was arranged by the secretary of the interior, Oscar Chapman. The famous outdoor concert was staged for the first time 13 years ago.

Ickes announced that the services would be simple, solemn and relatively brief. Miss Anderson is expected to sing "Nobody Knows The Trouble I've Seen" and "Ave Maria."

Miss Anderson In TV Debut

MARIAN ANDERSON

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"Meet The Masters" is a series of filmed telecasts built around a true-to-life episode or scene, which tends to dramatize and illustrate the personality of the artists. Featured in the series, in addition to Miss Anderson, will be world renowned artists such as Artur Rubinstein, Jan Peerce, Gregor Piatigorsky, Nadine Conner and Andres Segovia. Violinist Jascha Heifetz opened the series.

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Memorial To Honor H. L. Ickes

To Sing Again On The Steps of Lincoln Memorial

WASHINGTON.—(ANP) — Miss Marian Anderson, noted contralto, will sing again on the steps of the Lincoln Memorial on April 20. She will appear as guest soloist at a memorial service honoring the late secretary of the interior Harold L. Ickes.

It was Ickes who arranged for the famous artist to sing before the shrine of the Great Emancipator on Easter Sunday, 1939, after she had been refused permission to sing in Constitution hall because of her race.

The return appearance of Miss Anderson is being arranged by Secretary of the Interior Oscar Chapman who served as an assistant to Ickes for more than 13 years.

He stated that he was one of the 75,000 people who stood before the Memorial on April 9, 1939, to hear Miss Anderson's voice soar out in that great open-air concert before a greater audience than she had ever appeared before.

The famous out-door concert staged 13 years ago was the result of weeks of controversy set off when the Daughters of the American Revolution refused to rent their auditorium to a Negro artist. The dispute caused Mrs. Eleanor Roosevelt to resign as a member of the DAR.

Four years later the DAR reversed its position and invited Miss Anderson to sing in Constitution hall for a war benefit cause. She appeared in a concert there in January, 1943, before a sell-out house.

Miss Anderson was invited to participate in the memorial service, said Chapman, because she "symbolizes one of the victories of Mr. Ickes in his fight for equal rights for all the people."

The services, he said, would be "simple, solemn and relatively brief," but he hopes that Miss Anderson will sing some of the favorites which he heard on the occasion 13 years ago. Among them were "Nobody Knows the Trouble I've Seen" and "Ave Maria."

The interior secretary had hoped to get Miss Anderson to appear on Easter Sunday but she was already under contract to appear on the Ed Sullivan television program on that night.

Marian Anderson To Sing Easter On CBS

New York—Marian Anderson, world-famous contralto, will make her postponed television appearance on Ed Sullivan's "Toast of the Town," **Easter Sunday, April 13** (CBS-TV, 8:00-9:00 PM EST). Miss Anderson originally was scheduled to make her TV debut on "Toast of the Town's" Christmas program. She will sing Schubert's "Ave Maria" and the Spiritual "He's Got the Whole World in His Hands."

One of the great singers of our time, Miss Anderson is currently on her sixteenth consecutive American tour. In the years since her first American concert, she has been honored by governments, universities, Presidents and Kings.

Winner of the $10,000 Bok Award, the Spingarn Medal, three Honorary Doctorates of Music, and countless other honors, she is represented in a mural in the Department of the Interior in Washington commemorating her Easter Sunday concert in 1939 before an audience of 75,000 at the Lincoln Memorial. She has sung twice in the White House, the second time for the royal guests from England, King George and Queen Elizabeth.

"Toast of the Town" is sponsored by Lincoln-Mercury Dealers.

Miss Anderson On T-V Hour

MISS MARIAN ANDERSON, world renowned contralto, was the great soloist on "The Telephone Hour," Monday, August 11, at 9:30 p.m. on NBC radio. This marked Miss Anderson's only guest appearance during the current season in the United States. She will not sing in this country again until January. Miss Anderson's aria was "Adieu Forets" from Tchaikovsky's opera "Joan of Arc." In addition, she also sang "Bright Phoebus" and two spirituals "Go Down Moses" and "De Gospel Train" arranged by the late Harry Burleigh. Donald Vorhees conducted the Bell Symphonic Orchestra.

Marian Sings To Mixed Florida Audiences

By JOHN A. DIAZ

MIAMI—With the heaviest police guard ever given an artist in the South, Marian Anderson sang here in the County Auditorium Friday night before a completely unsegregated audience. Only two nights before, in Jacksonville, she had appeared before a non-segregated audience, despite a preliminary tempest which was quickly stilled.

The Jacksonville concert which was sponsored by Gamma Rho Omega chapter of Alpha Kappa Alpha sorority was threatened with cancellation when Col. Edward F. Henry Jr., armory recorder and a member of the five-man Duval County Armory Commission, told one of the members of the sorority that the audience would be segregated.

Knowing Miss Anderson's established policy of not singing before a segregated audience, the members of the sorority immediately contacted some of Jacksonville's leading citizens, whites and Negroes, to work out a solution.

The decision was that all ticket holders, whites as well as Negroes, would be ushered into their seats according to the places indicated on the tickets.

About 2,500 persons attended the concert without any racial segregation in the seating arrangements.

* * *

THE PLAN by some whites to either have a segregated audience or cancellation of the concert seemed to have been well made because several Florida newspapers, and even a New York newspaper, published stories that hundreds of whites who had purchased tickets for the concert had been barred from the affair and their money refunded because, according to these stories, local officials insisted that Negroes and whites be segregated in the auditorium of the armory.

These newspapers also printed that the concert was presented as a program for Negroes with white persons who wished to attend being permitted to do so. But that never happened.

Said Colonel Henry, before the concert, "Marian Anderson will not sing to a segregated audience, and we are not going to have a non-segregated audience in the armory. It's not the Southern custom. There has never been a non-segregated audience in the armory."

Colonel Henry said that he knew nothing of the plans for seating arrangements of the concert until three days before the

scheduled day.

But members of the Alpha Kappa Alpha Sorority had made it plain to the white agents selling the tickets for whites, that there would be no racial segregation in the seating arrangements, and, accordingly, ticket purchasers obtained their tickets with the full understanding that there would be no segregation.

* * *

SOME JACKSONVILLE Negro leaders are dissatisfied with the attitude taken by the Mayor of Jacksonville who told the sponsors of the concert, when the controversy over the seating arrangements arose, that he had nothing to do with the county's affairs.

Some of these Negro leaders were disappointed with the Mayor's stand, as he knew only too well that the Negro vote contributed materially to his election last year.

At the county auditorium in Miami last Friday evening Marian Anderson received the largest police protection ever given an artist in the South and sang to a non-segregated audience consisting of about 60 per cent Negroes and 40 per cent white persons.

Associated Press

MISS ANDERSON CALLS ON THE ANDERSONS: Marian Anderson, singer, visiting Mrs. Eugenie Anderson, left, United States Ambassador to Denmark, and her husband, at Rydhave, Copenhagen last Wednesday.

Marian Repeats History

Wearing a navy-blue taffeta frock and white off-the-face hat, Marian Anderson sings on the steps of the Lincoln Memorial in Washington Sunday. The program honored the late Harold L. Ickes former Secretary of the Interior. In 1939 he arranged for Miss Anderson to sing on the steps of the Lincoln Memorial after the DAR had refused to permit her to sing in Constitution Hall because of her race.

A SALUTE TO HAROLD ICKES

10,000 Hear Marian Anderson At Memorial

WASHINGTON

Marian Anderson came back to the Lincoln Memorial Sunday to sing again in memory of the man who helped make possible her historic appearance there 13 years ago.

A crowd of 10,000 music lovers and political figures filled the seats before the shrine forming a human mass as Miss Anderson sang and speakers recalled the liberalism of the late Harold L. Ickes for whom the memorial services were held.

But this crowd, in spite of its size, was dwarfed by memories of the outpouring at the original Easter Sunday recital which reached from the foot of the monument and stretched for half a mile along the Mall.

But the difference in the two crowds was in itself mute testimony of the progress which America has made in race relations during the past 13 years when people from all walks of life came more in protest against intolerance than simply to hear the superb voice of Miss Anderson as they did on this occasion.

Miss Anderson's original recital was staged because she had been banned because of race from appearing at either Constitution Hall, controlled by the Daughters of the American Revolution or the public schools.

Secretary Ickes, in conjunction with Mrs. Franklin D. Roosevelt, the NAACP and other public spirited citizens, staged the open-air performance to prove in the words of Mr. Ickes, that "In this great auditorium under the sky, all of us are free."

Speaking of this second occasion, Oscar Chapman, Secretary of the Interior, declared: "We meet again at the foot of Abraham Lincoln's shrine in the nation's capital where 13 years ago Harold L. Ickes, as Secretary of the Interior, presided at an open-air concert demonstrating that America's faith in its basic ideals continues strong.

Great Artist

"At that time, a great American artist, a lady of charm and culture, possessing a voice unrivaled in a hundred years was invited to sing to the world from the steps of this splendid temple which enshrines the memory of the great emancipator and is a daily reminder of the ideals which he represented.

"We are to hear her again today in this memorial service to Harold L. Ickes. Mr. Ickes served longer than any other man as Secretary of one of the great departments of the Government of the United States and made a lasting contribution to the effective progress of our country.

"Harold L. Ickes, believed in America. He believed that its strength stems not only from its material resources but also from its people and from the ideals which they espouse and practice.

"His achievements in the conservation and development of our resources are perpetual memorials to his career.

"We treasure even more his sturdy faith in the moral and ethical principles upon which America truly grows great, and his courageous and unswerving leadership in applying those principles in our national life.

"And Harold L. Ickes, by his words, his actions, and his steadfast example, played a major role in helping to bring this about. His goal and his achievement were to help build a better America. We who shared his faith and hope and aspiration have therefore met here today to pay him heartfelt tribute."

Miss Anderson's recital was in two parts. First, she sang "Komm Susser Tod," by Bach and "Ave Maria," by Shubert, which she dedicated to the late Mr. Ickes.

Following Secretary Chapman's memorial address, she sang "Gospel Train," by Lawrence Brown; "He's Got The Whole World In His Hands," by Hamilton Forest; "The Crucifixion," by John Payne; "My Soul'd Been Anchored In the Lord," by Florence previous Lincoln Memorial appearance.

As an encore, she sang "Oh, What A Beautiful City."

Her thrilling recital came to an inspiring climax as she led the huge audience in singing "America."

She was accompanied by Franz Rupp.

Marian Sings Again

Marian Anderson returned to the foot of the Lincoln Monument in Washington to sing again Sunday in a memorial tribute to the late Harold Ickes who made her first concert possible 13 years before.

A crowd of 10,000 was on hand to hear Miss Anderson.

The difference between this number and the 20,000 who attended her original concert reflected the contrast in the circumstances under which the two events were held.

Those who came Sunday were there primarily to pay their respects to a great liberal and to hear an exquisite voice.

Those who attended the original concert were there largely to express their silent protest against the intolerance and bigotry which made that concert necessary.

Miss Anderson's concert of 13 years ago was arranged by Mr. Ickes because the Daughters of the American Revolution had barred her from Constitution Hall and doors to the auditoriums of the city schools were slammed in her face.

The great turn-out showed the emotional stress of the times and the crowd this year without the original stimulus of sought by its presence to express over-yesteryear shows that Miss Anderson has whelming disapproval of this insult to a lost none of her stature as a great artist. great artist.

Much progress in race relations has been made since that memorable Easter Sunday.

The DAR has grudgingly capitulated in

Marian Anderson to sing Easter Sunday over CBS-TV

Marian Anderson, world-famous contralto, will make her postponed television appearance on Ed Sullivan's "Toast of the Town," Easter Sunday (CBS-TV, 8:00-9:00 p.m., EST). Miss Anderson originally was scheduled to make her TV debut on "Toast of the Town's" Christmas program. Sunday, she will sing Schubert's "Ave Marie" and the Spiritual "He's Got the Whole World in His Hands."

One of the great singers of our time, Miss Anderson is currently on her 16th consecutive American tour. In the years since her first American concert, she has been honored by governments, universities, Presidents and Kings.

Winner of the $10,000 Bok Award, the Spingarn Medal, three Honorary Doctorates of Music, and countless other honors, she is represented in a mural in the Department of the Interior in Washington commemorating her concert of Easter Sunday, 1939 before an audience of 75,000 at the Lincoln Memorial. She has sung twice in the White House, the second time for royal guests from England, King George and Queen Elizabeth.

10,000 VOICE FANS HEAR MARIAN ANDERSON SING IN WASHINGTON

Repeats 13-Year-Old Concert in Honor of Harold Ickes, Former Interior Secretary

VOICE OF CENTURY SINGS "AVE MARIA"

WASHINGTON — (ANP) — More than 10,000 people of all races assembled around the steps at Lincoln Memorial in Washington Sunday to hear Miss Marian Anderson, world famous contralto, sing out in memory of the late Harold L. Ickes, former secretary of the U. S. Department of the Interior.

As her voice rang out through the vast crowd and quietly faded away over the beautiful Reflection Pool, Miss Anderson no doubt remembered an Easter Sunday 13 years ago when she rendered an open-air concert from this very spot before a similar audience.

Secretary Ikes had invited her to sing here before the shrine of America's great emancipator, after she had been denied the privilege of appearing at the historic Constitution hall by the Daughters of the American Revolution.

Presiding at that concert in 1939, Ickes remarked that here "in this great auditorium under the sky all of us are free."

Miss Anderson perhaps recalled this statement as she told this reporter how thrilled she was to appear again in memory of Mr. Ickes. "It is an experience which you cannot put into words,' she said.

After she had so beautifully rendered "Komm' Susser Tod" by Nach; and Ave Maria" by Schubert; she thrilled the audience with a group of spirituals including the "Gospel Train" by Lawrence Brown; "He's Got The Whole World in His Hands" by Hamilton Forrest; "The Crucifixion" by John Payne; and "My Soul's Been Anchored in the Lord" arranged by Florence B. Price.

Mr. Ickes was remembered as a "pioneer" of civil rights by his successor Oscar L. Chapman. In his memorial address the Interior Secretary said the capital and the nation is now making a forward march of civil rights over the path which Ickes pioneered.

The leadership which has predecessor so vividly dramatized 13 years ago has resulted in "great and noble progress in human freedom and intergroup relationship" said Chapman.

It was Ickes' belief that the government, above all other organizations persons, ought not to discriminate against any citizen, by segregation, exclusion, or otherwise simply because of race, religion, color, or national origin.

This principle established at Interior while Mr. Ickes served as secretary, from 1933 to 1946, is still upheld by the Department and has resulted in the writing of tightly nondiscrimination provilson in regulations and in contracts.

Ickes carried on an untiring fight to do away with second-class citizenship for Indians, Negroes and other minorities, declared Chapman.

Miss Anderson with her thrilling voice of genius, symbolizes and reemphasizes for the Nation and for the world that really stands for equality of opportunity for all on the basis of individual merit, he added.

The nation wide changes in group relations and attitudes which are being accelerated today "promises a new era of human freedom, justice, tolerance and respect for the dignity of the individual" concluded Secretary Chapman.

The memorial services was sponsored by a committee of prominent people including the Vice President of the United States, several Supreme Court Justices, Cabinet Members, Governors, Senators and Congressmen, Judges and other outstanding personalities.

Among Negroes includede on the sponsoring committee were Judge William H. Hastie, Dr. Ralph J. Bunche, Mrs. Mary McLeod Bethune, Dr. Mordecia W. Johnson and Walter White.

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ten up. Stand as you normally do. How do you look- Now straighten up. It's almost magical what happens to your figure, isn't it? And isn't it silly not to apply that same magic to your everyday life?

The three most general types of bad posture have names that ought to frighten you, even if your posture doesn't. Ever heard of lordosis, prolapsis, or kyphosis? Well, lordosis is nothing more than the medical term for a sway back. Prolapsis denotes weak abdominal muscles which results from forgetting how to breathe properly. And kyphosis is simple, everyday round shoulders.

Another think—How is your walk? Are you graceful? Are your steps of the buoyant, glad-to-be alive variety? It may seem like a little thing, but an ungainly walk can ruin the impression of even an attractive girl.

You'll realize how true this is when you remember how often comedians use a person's walk to characterize humer. This is funny on the stage, but if you walk that way in real life it's not so amusing.

To walk well, you must first stand well. When you go to take a step remember to keep your chin in, shoulder relaxed, chest out, pelvis pulled in for a flat posterior. Of course, you probably can't remember all those things at first, but concentrate on one at a time, and practice until it is easy. Now, I dind't say that you must go around looking like a modeling student at their first lesson in class. Just try to remember these things, in the back of your mind, and they will come naturally.

Sitting properly is something we all fail at occasionally. There's something about a table that seems to give many a woman a false sense of assurance. Confident that our dinner partner can view only what he sees above the table, we concentrate on our smiles, straight shoulders and composed hands and allow our feet and legs to go their own carefree way.

This way often includes legs twined around chair legs and feet propped at ungainly angles. Not only are these things unpleasing to observers at surrounding tables, but for true poise when dining in public we should remember that we must pass inspection from head to toe.

Feet placed properly together on the floor not only prepare us in lady-like fashion for whatever stray glances fall our way, but they also aid in maintaining a pretty posture which is impossible when we're doing a hips-downward slump. The same rule applies when we're sitting at an open desk or a typing table. Remember, a woman can only look as neat as her feet do.

You never see a model slouch or her chin resting on her breastbone.

Now go on. Take a look at yourself in that full length mirror. Improve on what you see, ladies, and believe me that new spring outfit will look more gorgeous than ever when next you wear it.

Marian Anderson Gets Citation

NEW YORK—Contralto Marian Anderson, in accepting a citation from the Presbyterian Church in the U.S.A. for outstanding contributions to human relations last Sunday, declared that Negroes have more to give than they already have contributed to human welfare.

The noted singer urged church leaders to know a little bit about Negroes before making any decisions concerning them.

The citation was presented to her on behalf of the one hundred and sixty-fourth general assembly of the Presbyterian Church. It said:

"The Presbyterian Church in the U.S.A. has the honor to present to Miss Marian Anderson its record of the beauty of her achievements, the quality of her dedication to freedom's cause, for she has sung unto the Lord a new song, a song of our common brotherhood in Christ."

Miss Anderson told the assembly that the reason Negroes had not contributed more to human welfare was due to "a little hindrance here or a little misunderstanding there."

Einsteins Praise Marian Anderson

28

Baltimore, Md
Dat 4-19-52

A capacity audience of more than 2,000 music lovers in North Jersey forced the SRO sign to go up at the McCarter Theater in Princeton on March 31 when Marian Anderson, world-renowned concert artist, gave a benefit performance for the Princeton Group Arts, an interracial agency, headed by Rex Gorleigh, its first colored director. Among the noted Princetonians and faculty members of Princeton University who commended Miss Anderson for her artistry at the reception which followed were Prof. Albert Einstein, internationally famous physicist and Mrs. Einstein, shown here with the singer. (Photo by Oscar Zane Roseberry)

GARNER'S NEWEST RELEASE

NEW YORK—Marion Anderson who will live in the annals of Classic music so long as that history is recorded, played to a tremendous audience at Lewisohn Stadium a fortnight ago.

Miss Anderson Sings At Memorial Today To Harold Ickes' Honor

28

The hands of time will be turned back 13 years today when Marian Anderson mounts the steps of the Lincoln Memorial.

Today, her songs will pay tribute to the man who gave Washington a chance to hear her voice after other doors were closed to her.

MARIAN ANDERSON.

She will be featured soloist at the memorial service for Harold L. Ickes. President Truman and many thousands of others will join her in honoring the doughty former Secretary of The Interior.

These services, said Secretary of the Interior Chapman, will signalize the progress in human freedom an dcivic tolerance since Mr. Ickes made it possible for Miss Anderson to sing in Washington.

75,000 Heard Her Sing.

That was on Easter Sunday, 1939. Standing in the shadow of the memorial—at the same spot from which she will sing today—Miss Anderson sang to the greatest audience of her career. An estimated 75,000 persons heard her.

Mr. Ickes introduced the great Negro contralto that day. "In this great auditorium under the sky," he said, "all of us are free."

Just as she did then, Miss Anderson will sing Schubert's "Ave Maria" today. Her other songs will include Bach's "Come, Sweet Death," "Gospel Train," "He's Got the Whole World in His Hands," "The Crucifixion" and "My Soul's Been Anchored in the Lord." With the audience joining her, Miss Anderson will conclude with "America."

Mr. Chapman will preside and give a brief memorial address betwen Miss Anderson's song groups. The Rev. Frederick E. Reissig, executive secretary of the Washington Federation of Churches, will offer the invocation.

Autos Banned from Circle.

The memorial service will begin at 4 p.m. Starting at 1 p.m., the Lincoln Memorial Circle will be closed to auto traffic, which will be routed over Memorial Bridge via Twenty-third street.

President and Mrs. Truman and prominent citizens composing the sponsoring committee will be seated on the platform. Other invited guests will occupy a small reserved section of chairs at the foot of the steps.

About 2,000 chairs will be provided for the public on a first come, first served basis. The other expected thousands will stand for the half-hour program.

The service will be broadcast by Stations WTOP and WGMS and re-broadcast at 7:30 p.m. by Station WMAL and at 9 p.m. by Station WOL. There will be no direct telecast.

In case of heavy rain, the services will be moved to the Departmental Autitorium on Constitution avenue between Twelfth and Fourteenth streets N.W.

Marian Anderson Sings at First Concert In Lewisohn Stadium

NEW YORK—Marian Anderson will be soloist with the New York Philharmonic Symphony Orchestra in its initial concert of the summer season at the Lewisohn Stadium, June 23, with Dmitri Mitropoulos conducting. The famed contralto will sing arias by Monteverdi, Verdi and a group of Negro spirituals especially arranged for voice and full orchestra.

This will be Miss Anderson's first stadium concerts appearance since 1947.

To Sing In Constitution Hall

Marian Anderson, noted contralto, will make her first commercially sponsored appearance in Constitution Hall in Washington, D. C., on March 11, 1953.

The Daughters of the American Revolution, owners of the hall, refused to permit Miss Anderson to sing there in 1939, but she appeared on the Constitution Hall stage in a benefit performance four years later following the widespread controversy that developed from the DAR action.

Marian Anderson Sings In Fla. Before Mixed Throng

Miami, Fla. (ANP).—Despite the current outbreak of violence in Florida, the second Marian Anderson recital in the state went off Saturday night without an incident before a non-segregated audience in Miami's Dade County auditorium.

Miss Anderson sang at Jacksonville Friday night before a non-segregated audience of 2,000 persons.

Police gave the noted contralto the most protection ever afforded a singer here during her concert in the auditorium. Law enforcement officers took every possible precaution to prevent an incident, remembering the recent dynamiting of a Negro housing development and attacks on Jewish and Catholic places of worship.

In commenting on the non-segregated arrangement, W. O. Perry, president of the sponsoring group, said that he had previously got an agreement on the issue from Dade county commissioners. They agreed:

"There would be no objection to selling seats on a non-segregated basis so long as all white purchasers of tickets know that seating will be on that basis."

"In some cases, whites bought whole rows of seats, but that was entirely of their own choice," Perry said.

Marian Anderson to be seen in television

World-renowned artists including Marian Anderson, Jascha Heifetz, Artur Rubenstein, and Gregor Piatigorsky will make their television debuts in a new half-hour program on NBC television, to be presented on alternate Sundays under the title "Meet the Masters," starting Feb. 24 NBC-TV, 2:30 p.m. PST; 5:30 p.m. CST, KNBH, 2:30 p.m. PST).

The program will be sponsored by James Lees and Sons, of Bridgeport, Pa., manufacturers of carpets and rugs and hand knitting yarns.

The series was filmed for television by World Artists of which Rudolph Polk is president. This will mark the first program series of its kind in television. It will bring concerts into the homes of millions of listeners who have never attended a concert or recital in person. Listeners at home will have front-row tickets for recitals by some of the world's most distinguished instrumentalists and singers.

The spring series opens with Jascha Heifetz as the first star on Feb. 24. The second telecast, on Mar. 9, will feature contralto Marian Anderson, and the third, on Mar. 23, pianist Arthur Rubenstein. The fourth, April 6, will feature the instrumental trio of Jascha Heifetz, Artur Rubenstein and cellist Gregor Piatigorsky. The fifth concert, on April 20, will include the combined talents of the noted Spanish guitarist, Andres Segovia, and Metropolitan Opera singers Nadine Conner, soprano, and Jan Peerce, tenor.

Copenhagen Sets Marion Anderson

COPENHAGEN, Denmark—Marian Anderson, American contralto, will appear here in three concerts during September.

Miss Anderson, accompanied by pianist Franz Rupp, will sing here, in Odense and Aarhus.

Marian Anderson Is Cited In N. Y.

NEW YORK - (ANP) - Miss Marian Anderson, noted contralto, Sunday was cited by the Presbyterian Church in the U. S. A., for her contributions to human rights.

The citation was presented to Miss Anderson during the 164th General Assembly of the church here.

Marian Anderson Gets 5th Music Doctorate

NEW YORK—(ANP)—Marian Anderson, gifted contralto, last week received her fifth honorary doctorate from Moravia college, Bethlehem, Pa. Miss Anderson was awarded an honorary doctor of music degree.

28 1952

Marian Anderson Sings In Cast; Ankle Broken

By GLADYS P. GRAHAM

NEW YORK—(ANP)—The gifted internationally known contralto, Marian Anderson, sang to her last nationwide radio audience over NBC's "Telephone Hour" with her foot in a cast.

Miss Anderson broke her foot at her Connecticut farm. She is slated for concerts abroad in London and Sweden.

The Philadelphia singer will NOT BE heard in America again until 1953. Hobbling to appear on the 842 artist series of the Bell System's "Telephone Hour," the queenly artist adorned in beige taffeta topped by a heavy row of sequins and rhinestones, she sang James Hooks' "Bright Phoebus," two spirituals, "Go Down Moses" and "De Gospel Train," arranged by Harry T. Burleigh, conducted by Donald Voorhees.

Tom Shirley, announcer for the past 10 years lauded Miss Anderson's role as a trouper to the theatrical and communications profession in her refusal to disappoint (including her mother, sister and husband in the NBC studio to hear her) her vast seeing and hearing audience.

The famed contralto recently was voted best female vocalist in the classical division of Motion Picture Daily's 16th annual poll.

ON THE RECORDS

Marian Anderson Sings In New RCA Victor Album

PHILADELPHIA

Contralto Marian Anderson is featured this month in a new RCA Victor classic album on a coupling with famed cellist Gregor Piatigorsky and her accompanist Franz Rupp.

The album of "Great Combinations" feature the finest of modern-day vocal and instrumental artists.

Miss Anderson sings two traditional American favorites from her extensive repertoire of folk music "Carry Me Back to Old Virginny" and Stephen Foster's "My Old Kentucky Home," with accompaniment by Piatigorsky and Rupp.

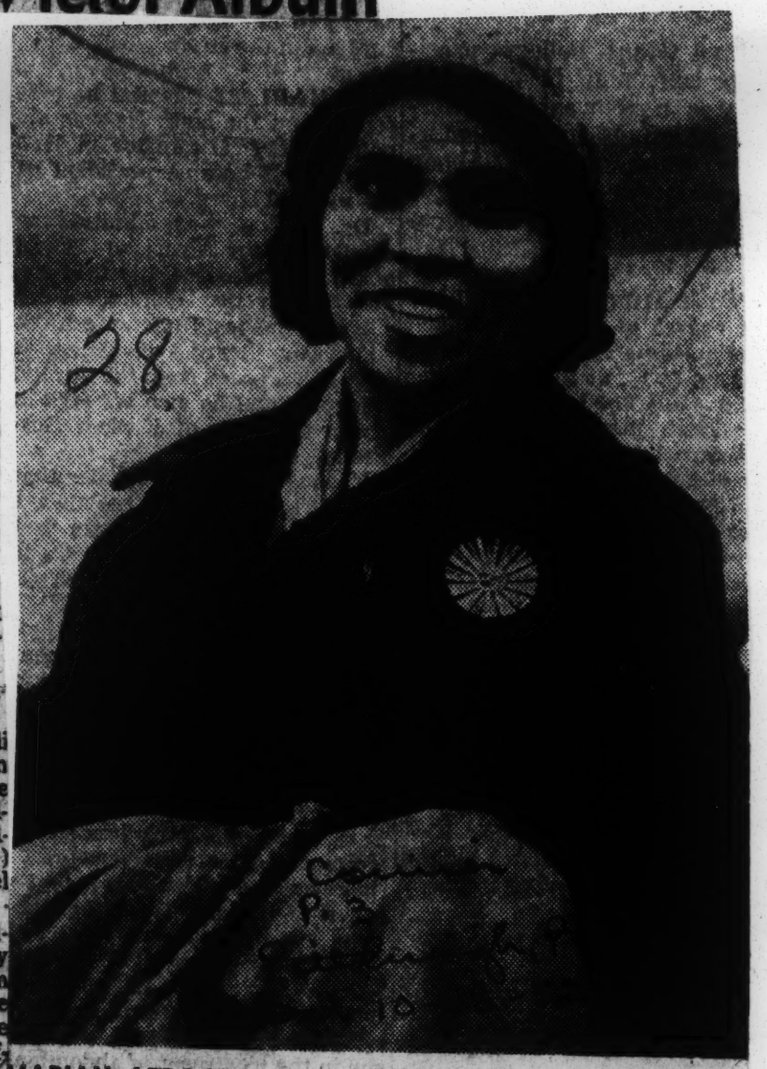
Famous In Fields

All the artists in the current album are among the most famous in their respective fields and present a collection of songs immensely popular with the public and not usually found in the repertoire of concert stars.

Other selections in the album include:

Robert Merrill and Yehudi Menuhin, "Ombra Mai fu," from Handel's "Xerxes" and "In the Silence of the Night (Rachmaninoff); Jan Peerce and Mischa Elman, "Angel's Serenade" (Braga) and "O Dry Those Tears" (del Reigo);

Also Ezio Pinza and Nathan Milstein, "None But the Lonely Heart" (Tchaikovsky) and "Calm as the Night" (Bohm) and Risë Stevens and Mischa Elamn, the "Barcarolle" from "Tales of Hoffman" and Massenet's "Elegie."



MARIAN ABROAD—Marian Anderson, American singer, arrived at London Airport from Sweden where King Gustave presented her with a gold medal. Marian, one of the world's highest paid musicians, receives an average fee of 1400 pounds and has earned as much as 85,000 pounds a year from concerts. She is in Lodon to give two concerts at the Albert Hall.—Keystone Photo.

Marian Anderson Thrills London; Plans To Tour Far East Next Year

By SAM MORRIS

LONDON — (ANP) — Miss Marian Anderson, the famous American contralto, gave one of the greatest performances of her long career last week to a capacity crowd at the Albert hall.

Among the audience were hundreds of colored men and women both British and American. A number of them went to her dressing room afterwards to show their appreciation for a fine performance.

Miss Anderson's programme consisted of compositions by Handel, Schubert, Verdi, R. Quiller and others with a few extempore pieces for the greater satisfaction of the crowd who clapped her onto the stage over and over again. The loudest applause was on her rendering of the Negro spirituals.

At the interval one of Miss Anderson's admirers presented her with a beautiful bouquet of gladioles, roses and carnations.

For at least half a dozen times she was recalled until Miss Anderson satisfied the request for "Ave Maria."

Her European accompanist: Franz Rupp, shared in the appreciation and rightly so, because he did ample justice to the occasion. Miss Anderson in referring to him described him as "A good pianist, a good accompanist, a good musician."

Miss Anderson made two more appearances in England after the London recital, one at Manchester and a return to Albert hall. She hopes to tour the Far East next year.

Marian Anderson on television Sunday

Marian Anderson will be seen and heard on the final telecast of the current NBC series, "Meet the Masters," Sunday over KNBH at 2:30 p.m. This television film was shown in the series last spring. It takes the viewer to several locales, including Miss Anderson's home where she works with her accompanist, Franz Rupp.

The film also relates the struggle Miss Anderson has had in her early career, as well as showing her in pursuit of her present day living on and off the concert platform.

Musical numbers in the half-hour program will be "Eg-ussin," by Handel; four spirituals: "O, What a Beautiful City," "He's Got the Whole World in His Hands," "Crucifixion," and "Deep River"; the Scottish melody, "Comin' Thru the Rye" and Schubert's "Ave Maria."

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Marian Anderson Breaks Her Foot;

NEW YORK — (ANP) — The gifted internationally known contralto, Marian Anderson, sang to her last nation-wide radio audience over NBC's "Telephone Hour" with her foot in a cast. Miss Anderson broke her foot at her Connecticut farm. She is slated for concerts abroad in London and Sweden.

The Philadelphia singer will not be heard in America again until 1953. Hobbling to appear on the 642nd artist series of the Bell System's "Telephone Hour" the artist adorned [illegible] taffeta topped by a heavy row of sequins and rhinestones, and James Hooks' "Bright Phoebus," two spirituals "Go Down Moses" and "De Gospel Train" arranged by Harry T. Burleigh, conducted by Donald Voorhees.

Tom Shirley, announcer for the

In Only U. S. Appearance

Marian Anderson On Telephone Hour

NEW YORK — Marian Anderson, noted contralto, will be guest soloist on the Telephone Hour, Monday, Aug. 11, in her only appearance of the current season in the United States.

She will leave for Europe soon, and will not sing again in this country until next January.

MISS ANDERSON'S aria will be "Adieu Forets" from Tshaikovsky's opera "Joan of Arc". She will sing two spirituals, "Go Down Moses" and "De Gospel Train", both arranged by the late Harry Burleigh.

Her first selection on the program will be "Bright Phoebus", a song by James Hook, 18th Century English composer.

DONALD VOORHEES will conduct the Bell Symphonic orchestra in Liszt's "Hungarian Rhapsody No. 2", the major orchestral work of the evening.

"Valse" by Mischa Levitzki and "Poor Butterfly" from Hubbell's "The Big Show", played by the orchestra, will complete the program.

Race Bars Fall At Two Concerts

MARIAN ANDERSON

MIAMI, Fla. — Ol' man Jim Crow was delivered a sound slap in the face last week by scores of whites, determined to hear Marian Anderson sing. They thumbed their noses at Miami's segregation laws and scoffed at tradition.

The history-making event took place as 50 plainclothesmen, including several FBI agents mingled in the mixed audience which gathered at Dade County auditorium last Friday night to hear the world-famous contralto. It was the largest police protection ever given an artist in Miami.

Law enforcement officers were on hand to prevent a possible incident akin to the bombings of a Negro housing development and attacks on Jewish and Catholic places of worship here in recent months. It was Miss Anderson's second non-segregated concert in Florida.

An attempt to block the singers' appearance before a non-segregated audience in Jacksonville the night before was halted only after indignant protests from white patrons began piling up in the office of Edward F. Hen[illegible] Jr., recorder of Duval County armory, where the concert was held.

Miss Anderson's contract contains a clause against performing before segregated audiences.

Tickets were withdrawn from one white store and refunds were made to some 200 whites after the Armory Council appeared to stand firm on its segregation policy.

The non-segregated recital was actually carried on over the council's head, since the group issued no statement of change in policy. Approximately 200 white persons attended the recital, which was sponsored by the Alpha Kappa Alpha sorority.

As the celebrated contralto sang before what was termed Jacksonville's first mixed audience since Reconstruction, the Ku Klux Klan held a political rally on the outskirts of town, attended by about 100 persons—25 in white robes.

The Klan rally was one of a series held here recently by Bill Hendrix, who claims he is Grand Dragon of the Florida Klan, and is a candidate for the state governorship.

MARIAN ANDERSON, contralto, will sing again on the steps of the Lincoln Memorial on April 20. She will appear as guest soloist at a memorial service honoring the late secretary of the interior, Harold L. Ickes.

It was Ickes who arranged for her to sing before the shrine of the Great Emancipator on Easter Sunday, 1939, after she had been refused permission to sing in Constitution Hall because of her race.

Marion Anderson Ranks With NBC Stars In Film Sheet Poll

New York City.—Contralto Marian Anderson was named among the National Broadcasting Company radio programs and stars awarded 11 first places by radio editors and critics on American newspapers and magazines participating in the 16th Annual Motion Picture Daily-Fame radio poll. The NBC awards totaled more than those for the next two networks combined.

Miss Anderson, who has appeared as guest on the NBC 'Telephone Hour," was voted Best Classical Female Vocalist. Also in the classical division Fzio Pinza, NBC-TV star, who has appeared on the radio "Big Show" was voted Best Classical Male Vocalist.

"The Big Show", the network's 90 minute extravaganza on Sunday evenings with Tallulah Bankhead as mistress of ceremonies, topped the list of best programs of the year, winning the coveted Champion of Champions category, the poll's highest award.

Other NBC radio shows and personalities winning first places were:

Dean Martin and Jerry Lewis, stars of their own show as Best Comedy Team; "Groucho Marx—You Bet Your Life," as Best Quiz Show and Best Audience Participation Show; The NBC Symphony Orchestra as Best Symphonic Orchestra; Guy Lombardo, "Your Hit Parade" as Best Dance Band; "Theatre Guild on the Air" as Best Dramatic Program and "Dragnet" as Best Mystery Show.

Also cited by the critics were "The T[illegible] Hour" as Best Musical; Ronald Coleman, star of the "Halls of Ivy" as Film Personality Most Effective in Radio.

Ten second place and five third place awards were also won by NBC.

No incident as Marian Anderson sings minus jim crow in Miami

MIAMI—The second consecutive Marian Anderson recital in this hate-inflicted state went off without incident here last week before a non-segregated audience in Miami's Dade county auditorium.

Several nights earlier, Miss Anderson had sung in Jacksonville before a non-segregated audience of 2000.

Police took unusual precautions to see that no incident marred the concert. In another revolutionary concession, Dade county commissioners issued a statement to the effect that "There would be no objection to selling seats on a non-segregated basis so long as all white purchasers know that seating will be on that basis."

Whites who wouldn't sit beside Negroes banded together and bought whole rows of seats. Some 250 white persons obtained a refund rather than sit among Negroes.

Quiet, unobtrusive Marian Anderson already had a clause in her contract which specifies that she will not sing before segregated audiences, announced Alpha Kappa Alpha sorority which presented her.

Marian Anderson On TV Sunday

NEW YORK—Marian Anderson, world-famous contralto, will make her postponed television appearance on Ed Sullivan's "Toast of the Town" Easter Sunday, April 13 (CBS-TV, 8-9 P. M., EST). Miss Anderson originally was scheduled to make her TV debut on "Toast of the Town's" Christmas program. She will sing Schubert's "Ave Maria" and the Spiritual, "He's Got the Whole World in His Hands."

Noted Contralto To Make Television Debut

Marian Anderson, shown here with her accompanist, Franz Rupp, will be seen and heard on the new NBC-TV series, "Meet the Masters," Sunday, March 9, at 5:30 p.m., EST. This will be the celebrated singer's first television appearance.

Marian Anderson Will Headline Video Show

Marian Anderson, world-famous contralto, will make her postponed television appearance on Ed Sullivan's "Toast of the Town," Easter Sunday, April 13 (CBS-TV, 7:00-8:00 P.M.). Miss Anderson originally was scheduled to make her TV debut on "Toast of the Town's" Christmas program. She will sing Schubert's "Ave Maria" and the Spiritual "He's Got the Whole World in His Hands."

One of the great singers of our time, Miss Anderson is currently on her sixteenth consecutive American concert tour. In the years since her first American concert, she has been honored by governments, universities, Presidents and Kings.

Winner of the $10,000 Bok Award, the Spingarn Medal, three Honorary Doctorates of Music, and countless other honors, she is represented in a mural in the Department of the Interior in Washington commemorating her Easter Sunday concert in 1939 before an audience of 75,000 at the Lincoln Memorial.

Marian Anderson Or 'Toast Of The Town'

NEW YORK—Marian Anderson, contralto, will make her postponed television appearance on Ed Sullivan's "Toast of the Town," Easter Sunday, April 13, 8-9 p.m.

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Marian Anderson To Sing At Lincoln Memorial

WASHINGTON —(ANP)— Miss Marian Anderson, noted contralto, will sing again on the steps of the Lincoln Memorial on April 20. She will appear as guest soloist at a memorial service honoring the late secretary of the interior, Harold L. Ickes.

It was Ickes who arranged for the famous artist to sing before the shrine of the Great Emancipator on Easter Sunday, 1939, after she had been refused permission to sing in Constitution Hall because of her race.

The return apearance of Miss Anderson is being arranged by the Secretary of the Interior Oscar Chapman who served as an assistant to Ickes for more than 13 years.

He stated that he was one of the 75,000 people who stood before the Memorial on April 9, 1939, to hear Miss Anderson's voice soar out in that great open-air concert before a greater audience than she had ever appeared before.

The famous out-door concert staged 13 years ago was the results of weeks of controversy set off when the Daughters of the American Revolution refused to rent their auditorium to a Negro artist. The dispute caused Mrs. Eleanor Roosevelt to resign as a member of the DAR.

Four years later the DAR reversed its position and invited Miss Anderson to sing in Constitution Hall for a war benefit cause. She appeared in a concert there in January, 1943 before a sell-out house.

Miss Anderson was invited to participate in the memorial service, said Chapman, because she "symbolizes one of the victories of Mr. Ickes in his fight for equal rights for all the people."

The services, he said, would be "simple, solemn and relatively brief," but he hopes that Miss Anderson will sing some of the favorites which he heard on the occasion 13 years ago. Among them were "Nobody Knows the Trouble I've Seen" and "Ave Maria."

The Interior Secretary had hoped to get Miss Anderson to appear on Easter Sunday but she was already under contract to appear on the Ed Sullivan television program on that night.

titutional authority in seizing the mills and argued that the President sought to "coerce" industry into a contract with the CIO United Steelworkers.

But Holtzoff expressed grave doubt that a Federal judge could issue an injunction against the President of the United States.

In response to the companies' application for an injunction against Commerce Secretary Sawyer, named by Mr. Truman to take over the steel plants, Holtzoff said he believed he should not do by indirection what he could do directly.

MARIAN ANDERSON SINGS AT HUNTER

2,200 Pack Auditorium to Hear Contralto in Sole Recital of Season in New York

MARIAN ANDERSON, contralto. Accompanied by Franz Rupp. Hunter College Auditorium.
Tutta Raccolta, Piangero Mia Sorte Mia, Chio Mai Vi Possa, Dank sei Dir, Herr....Handel
Suleika, Liebesbotschaft, Der Tod und das Maedchen, Der Erlkoenig .....Schubert
O Mio Fernando from La Favorita....Donizetti
The Sally Gardens, The Plough Boy, arr. Benjamin Britten
Early One Morning.....arr. William Tarrasch
Over the Mountains, Blow, Blow Thou Winter Wind .....arr. Quilter
Spirituals

An audience of 2,200 packed the auditorium of Hunter College on Saturday night for Marian Anderson's only New York recital of the season. The event was the tenth and final concert in the subscription series directed at the college by Dr. Benno Lee.

By not singing at Carnegie Hall and by appearing eight days before Easter, instead of on the Sunday itself, the contralto departed from her traditions. But the program itself was marked by the rewarding qualities that are customary at her recitals and that draw her listeners back to hear her season after season.

In her incomparable spirituals, she again showed her religious faith and the depth of her sincerity. And in the selections from the standard repertoire she showed her old ability to submerge herself in different characters, to understand their feelings and to project them with a power transcending the barriers of language.

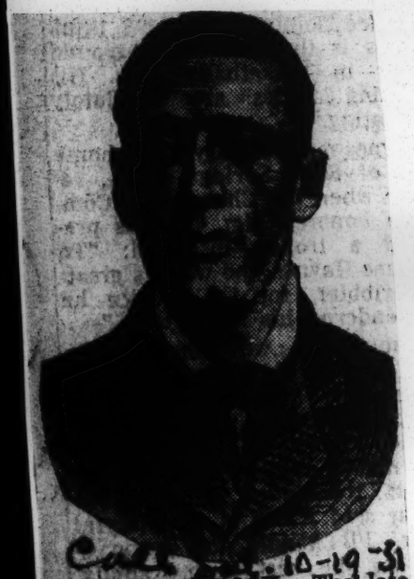
Miss Anderson had more volume of tone at her disposal than she had in some recent appearances, but it was only toward the end of her program that her voice had the opulence of earlier days. Yet such was the intensity of her expressiveness that the absence of flawless sound seemed a relatively small matter.

The wonderful way she indicated first the Maiden and the Death in Schubert's famous song was one of her finest achievements. The spiritual "He's Got the Whole World in His Hands" was another high point. In these, as everywhere else, Franz Rupp, her accompanist, was an excellent assistant.

R. P.

28 1952

JAMES L. BLAND



Call Bull. 10-19-51

SUBJECT OF BOOK.—The late James A. Bland, noted minstrel performer and composer of some 700 songs which are indisputably integral parts of the American heritage, is the subject of a new book by John J. Daly, published by the John C. Winston company, of Philadelphia. The book, a biographical account of "The Life and Times of James A. Bland," traces the career of the greatest Negroes in the field of American Negro folk music.

Margaret Bonds, Pianist, In Town Hall Debut. Feb. 7

Afro-American p. 18

NEW YORK — Margaret Bonds, noted young pianist and composer whose concerts have attracted the attention of some of the major music critics o fthe U.S. and Canada in recent months will be presented in her first Town Hall recital here on Thursday evening, Feb. 7. Immediately following her concert she will fly direct to Cleveland, Ohio, for a History Week recital in cooperation with poet Langston Hughes and baritone Dan Andrews, under the auspices of the Phyllis Wheatley Association.

Miss Bonds, originally from Chicago, recently returned from a recital tour of southern colleges which included West Virginia State Benediet and S.C. State.

Acclaimed for Artistry

In recent years New Yorkers have claimed her talent as their own because of her generous contributions talent-wise to nearly every worthy cause in the Harlem Community.

The pianist received her education at Northwestern where she obtained both the bachelors and masters degrees in piano and composition and has continued her study privately with Djane Lavoie Herz in piano, and Roy Harris in composition. Henry Levine is her coach. Dick Campbell, her manager.

She has been the recipient of a Rosenwald Fellowship, Rodman Wanamaker National Prize, Chicago Musical College Fellowship, Northwestern Conservatory Fellowship, and two awards from her sorority, Alpha Kappa Alpha.

Margaret Bonds Make New York Concert Bow

Defender p. 5 Oct. 3-1-31

NEW YORK—Margaret Bonds, noted pianist-composer, recently made her initial appearance here in concert at Town Hall.

Miss Bonds, formerly of Chicago, gave proof of musical talent of a high order some years ago when she performed a rather mature number of her own at a Chicago convention of the National Association of Negro Musicians.

In the intervening years, and by diligent work and study she has emerged as in the ranks of the leading pianist-composers of the race.

At the Town Hall recital Miss Bonds chose a work by CPE Bach, one of the smaller sonatas of Beethoven, a Franck work, a sonata written in 1943 by Bordowijk-Roepman,, pieces by Coleridge-Taylor, Roy Harris and of her own composition.

Visits Kin In Tenn.

JACKSON, Tenn.—Miss Gussye A. Dickey of Arkansas State College in Pine Bluff, Ark., stopped in this city to visit her mother. She was enroute to the University of Indiana.

A talented organist and pianist, she has appeared in "Lost In The Stars". Aside from her instrumental talent, she designs costumes and has been a featured model in several fashion revues.

Miss Dickey is a graduate of Lane College and has done graduate work at the American Conservatory of Music. She is a member of the Alpha Kappa Alpha sorority.

Carol Brice Appears In Concert At Clark Tonight

To the inevitable question asked of all great artists, "How did you attain success?" Carol Brice, outstanding American contralto who will sing on the Clark College All-Star Concert Series tonight in Davage Auditorium, has a simple answer. "I just grew up with music and I also had unusual music training opportunities." "Then too, I thought I might have to teach music," she says, with simple frankness which characterizes her, "and so I got a degree in Public School Music from Talladega College."

Miss Brice likes to think that the steady progress of her success as a concert artist is in some measure repayment for the generosity of her family and friends in preparing her for her career. She is essentially a modest and sincere person and these qualities are, no doubt, expressed in the richness and depth which critics praise in her voice.

When she is travelling on concert tour, she busies herself with making gay little blankets or bedspreads for her two children, who count the days while she is away. When she is home, they are an appreciative audience of two while their mother practices.

During the 1947-48 season, she completed a tour of more than 60 concerts. In San Francisco, she was received with enthusiastic acclaim at her debut in that city with the San Francisco Symphony Orchestra under Pierre Monteaux.

The summer of 1948 found this young concert star busy as ever. She was chosen to sing at the Democratic National Convention in Philadelphia in Mid July, and from the Quaker City she rushed up to Canada to make her singing debut over the Canadian Broadcasting Corporation just prior to her initial appearance with the Toronto Symphony Orchestra. In August, she made her second appearance at Tanglewood at the Berkshire Music Festival under the baton of Serge Koussevitsky, this performance making the tenth time she has sung with the Boston Symphony Orchestra. Her scheduled June debut at New York's Lewison Stadium as soloist with the New York Philharmonic Symphony Orchestra was unfortunately rained out.

The 1949-1950 concert season found Miss Brice once more on a swing around the country. Her tour carried her all the way to Alaska, where her recitals in Juneau, Fairbanks and Anchorage were pronounced the musical treats of this music awakened territory.

In recognition of her rare talent, the National Council of Negro Women, an organization of some 800,000 members, honored Carol Brice in the summer of 1948 as "Outstanding Negro Woman Musician."

Miss Brice's program follows:

CAROL BRICE
Contralto
JONATHAN BRICE at the Piano

PROGRAM

I

Aria D'Elisa, "Tomoleo" ... Handel
Lungi dal caro bene ..... Secchi
Hist, Hist! ..... Arnold

II

Infidelite ..... Hahn
L'ile Heureuse ..... Chabrier
Sapphishe Ode ..... Brahms
Botschaft ..... Brahms

III

Ah, mon Fils!, "Le Prohete" .....
..... Meyerbeer

INTERMISSION

IV

Three Chinese Songs:
Hop-Li, the Rickshaw Man .....
..... Manning
Baby is Sleeping ..... Crist
The Flower Drum ..... arr. Modi
To My Little Son ..... Price
Command ..... Kingford

V

He ain't coming here to die no more
..... arr. Ryder
Didn't my Lord deliver Daniel ...
..... arr. Brown
I am bound for the Kingdom .....
..... arr. Price
Roll Jordan, Roll .....
..... arr. Jordan

She will be accompanied by her brother, Jonathan, himself a graduate of the Julliard School of Music, and an accompanied pianist.

CAROL BRICE

Carol Brice Sings With Detroit Symphony Orchestra

DETROIT — (ANP) — Contralto Carol Brice and the Orpheus Club of Detroit shared the stage last month with the Detroit Symphony Orchestra in a concert in the second of the Family Concerts series.

Walter Poole conducted the Orpheus club under the direction of Dr. W. Lloyd Kamp.

In 1944 Miss Brice was the first Negro to win music's coveted Naumburg Foundation Award entitling the winner to a debut in New York's Town Hall.

RETURNS TO ALMA MATER — Talladega college welcomed Carol Brice with overwhelming enthusiasm when she returned to her alma mater for a recital earlier this month. Her magnificent rendition of a superb program proved that she is truly "one of the greatest contemporaray singers." And that, according to Frank Harrison, who formerly taught Miss Brice, is something he knew all along. Mr. Haarrison is shown with Miss Brice above.

RENEWING ACQUAINTANCE with her college voice instructor is Carol Brice, the singer, shown with Frank Harrison, voice coach at Talladega college, Alabama.

CAROL BRICE SINGS UNUSUAL PROGRAM

Contralto Encompasses Bach, Brazilian Songs, Spirituals —Assisted by Brother

CAROL BRICE, contralto. Accompanied by Jonathan Brice. Assisted by Ruth Freeman and Mary Miles, flutists, and a string quartet composed of Stuart Canin and Noah Bielski, violinists; David Mankowitz, violist, and Ralph Oxman, 'cellist. At Town Hall.

Dem Unendlichen; Fischerweise; Litanei; Rastlose Liebe ..... Schubert
Six songs from "Zwoelf Gedichte" ..... Hugo Kauder
Agnus Dei from Mass in B minor; Et Incarnatus; Implevit Bonis; and Et Exultavit from Magnificat ..... Bach
Cinco Cancoes Nordestinas do Folclore Brasileiro ..... Ernani Braga
Three songs on poems of Langston Hughes ..... Jean Berger
By a Bier-Side ..... Gibbs
Command ..... Kinyaford
Four Negro Spirituals: He Ain't Coming Here to Die No More; Hard Trials; I Am Bound for the Kingdom; Roll Jordan, Roll.

By NOEL STRAUS

Carol Brice, contralto, who had not appeared on the local concert stage since 1949, gave a recital yesterday afternoon at Town Hall. Warmly received by a large audience, the gifted artist provided for her hearers an unusual and interesting program presented with pleasing artistry and decided tonal glamour.

Not often does a singer bring to her work an approach so completely disarming in its simplicity and deep sincerity. With a finely controlled voice of uncommon richness and volume, admirably produced, and a wholesome, sympathetic personality to boot, Miss Brice was more than ordinarily equipped with the assets required for success in her chosen field.

It was obvious that the vocalist had worked hard since she last was heard here, for her command of subtleties of coloring and lightness of touch when needed could only have resulted from constant and concentrated study.

In the Schubert group, "Litanei" was outstanding in its depth of expressiveness, its beauty of sound and tinting throughout a most communicative and delicately treated unfoldment of its devout and introspective content. Few singers with so voluminous a voice would find it possible to deliver the pianissimo phrases of this song with such firmly supported and deftly pointed tone. The entire offering, whether judged from the standpoint of vocalism or interpretation, was a masterly achievement.

Splendid encompassed, too, were all of the five captivating "Cancoes Nordestinas" by the Brazilian composer Ernani Braga, which received their first New York performance. These consisted of simple folk tunes largely of Afro-Brazilian origin, unpretentiously but effectively arranged and most infectuous, as knowingly differentiated and put forth by Miss Brice with wonderfully velvety, opulent tones and the widest sort of range in tonal tinting.

Miss Brice was truly animated in these new lyrics and was as fully at home in Jean Berger's "Lonely People," most hauntingly sung, and in the group of Negro spirituals, which were not turned into art songs, but made sumptuous in the quality of voice employed, and compellingly put across.

Also most ably presented were the excerpts from the "Zwoelf Gedichte" of Hugo Kauder, Viennese composer, who was present in the audience and took bows for the prolonged applause elicited by his moving and sharply contrasted songs, which with great economy of means managed to become strangely eloquent and touching. "Vom Leiden," sombre in mood and the quiet, mysterious "Stille Nacht," both admirably sung, proved especially striking among these lyrics, heard for the first time in this city.

Miss Brice, assisted by the string quartet and the flutists in the Bach numbers, was not as happy in these classics, in which she seemed too emotionally detached, though she gave them glory of sound and found no difficulty in any of their long florid phrases. Schubert's "Rastlose Liebe," too lacked the awaited expansiveness and urge. But any such lapses in the classics were more than made up for in the rest of an extraordinarily pleasurable afternoon of proficient artistry, in which the singer was excellently accompanied by her brother, Jonathan Brice.

FIFTEEN THOUSAND HEAR CAROL BRICE DURING 34TH QUADRENNIAL CONFERENCE OF A. M. E. CHURCH

Sacred Numbers Rendered in Coliseum To Bulging Sea of Entranced Faces

GENERAL CONFERENCE CHORUS INTERPOLATES NUMBERS

(By Tom Jenkins)

CHICAGO — (ANP) — More than 15,000 persons last week gained their way to the coliseum to hear the voice of contralto Carol Brice. The festive occasion was the musical highlight of the 34th Quadrennial Conference of the African Methodist Episcopal church currently being held in Chicago.

Wabash Avenue (at 1500 South) felt the throbbing of heavy traffic. Streetcars were bulging at the sides, cabs were frequent and parking lots were packed tight. Traffic police were kept busy and some "No Parking" signs were necessarily ignored.

Inside the Coliseum was a bulging sea of faces interrupted only by scattered raised placards indicating the various Episcopal District locations for delegates and alternates. A multitude of southern design hand fans cooled the humid air. Every seat was filled, and hundreds without seats heard her through loudspeakers as they milled around among the exhibition booths.

The introduction of Carol Brice was greeted by a warm and loud ovation followed by a hushed silence. Miss Brice's first three selections were: My Heart Ever Faithful by Bach; O Rest in the Lord (from Elijah) by Mendlessohn; and O Divine Redeemer by Gounod.

The singer's stage presence during these numbers was remindful of Marian Anderson, though not as quiescent. A vibrant, rolling movement of voice and head seemed to be the Brice distinction. And this was even more so in the three selections she sang later in the evening: You Gonna Reap, by Miller; Give Me Jesus, and I Got to Lie Down, by Johnson.

The audience seemed particularly moved whenever Miss Brice dipped into the lower register of a well-controlled range. Her delivery was rich and full-forced and unusually well suited to the Afro-religious quality of the songs she sang. Miss Brice wore a white crepe gown with mounted silver metallic patterns of Palms; the gown was cut in redingcoat style.

After the first group of three selections there was a chant and clamor for an encore to which the soloist did not yield. However, after singing the second group she delighted her enthusiastic admirers with a number entitled Witness for My Lord, by Haskell.

In addition to Miss Brice, entertainment was provided by the General Conference Chorus, consisting of voices of 500 choral members of the various Chicago area churches.

Under the direction of Prof. Antonio Haskell, of Dayton, O., (Wayne AME) the group sang works by Gaul, Alitsen and Shelley; also a group of Russian liturgicals, including "Prayer" by Kountz. Three selections composed by Haskell himself were rendered toward the end of the program. In the mood of tradition, the audience stood as the chorus sang for the finale "The Hallelujah Chorus" from the Messiah by Handel.

Singing solo numbers with the chorus were Miss Ernestine Mason and Miss Nellie Lee Johnson of Carey AME Temple, Chicago.

Many of those in attendance commented on Miss Brice's performance. "Excelsior!" exclaimed Rev. I. O. Simmons of Columbia, S. C. In the opinion of Bishop and Mrs. S. L. Greene, of Atlanta, "Miss Brice was excellent and is a rare artist."

A layman, G. C. Dean, a member of Great Memorial in Chicago, said it was "Wonderful, wonderful, wonderful!" The prominent Rev. Archibald J. Carey paused long enough from hand-shaking activities to state with some gusto: "Carol Brice was terrific! She was dramatic and delightful, as always. The mass choir was a

Remember the date, Friday n
torium in Oklahoma City, from
Drug, Parker's Newsstand, McA
Water Front No 2. Advance tic

Prof. Antonio Haskell merited the plaudits of thousands of AME delegates and friends for his magnificently conducting the General Conference chorus last Tuesday night. Prof. Haskell, who lives in Dayton, O., was the first teacher at Wayne AME in that city. He was accompanied to the conference by his wife and their daughter, Mrs. Prithia Baker of Chicago.

The Carol Brice night marked the first time Professor Haskell has conducted a general chorus. The chorus shared the singing honors with Carol Brice, musical help and her brother, Jonathan Brice, playmate and another brother came to her rescue.

De Paur Infantry Chorus In Carnegie Hall Recital

Negro-American P. 19 Dec. 1-26-52

28

By CLARENCE REED

NEW YORK—The de Paur Infantry Chorus, which during World War II was known as the Infantry Glee Club and represented the famous 372nd Infantry Regiment, an all-colored National Guard unit, sang its only New York recital, Jan. 13, at Carnegie Hall.

All the performances were on a high level, and the large audience of distinguished music - lovers showed its appreciation by rapt silence during the singing and generous applause after it.

The chorus sells itself upon musical ability alone. There are no theatrics, no dancing and no fancy lighting. It displays a tonal quality, an excellency of phrasing and such precision and training that critics throughout the nation have called the singers the best of the choral organizations today.

For his only Gotham appearance, director Leonard de Paur selected a program that included, "Credo," by Dia-Keong Lee; "The Unknown Warrior Speaks," Kennan; "Waltzing Mathilda," Cowan and de Paur; "Chinese Soldier's Elegy," Chiang Ting-hsien; "Le Chante de la Liberation," Marly-de Paur; "Rodger Young," arranged by Loesser and de Paur; "Salvation Is Created," Tschesnokoff; "A Din Toire Mit Gott," Lowenstein; "Ave Maria," Bach-Gounod-de Paur. Leonard de Haufrecht; a trio of Chorales b: songs from Latin America, and a Bach-Gounod-dePaur. Leonard de Paur also included a group of folk group of traditional spitituals and work songs.

A native of New Jersey, Mr. de Paur studied at Columbia and Juilliard in New York City; worked with the WPA Theatre during the depression, served as choral director for several Broadway musicals and the Gertrude Stein opera, "Four Saints In Three Acts," and was associate conductor of the world-famed Hall Johnson Choir.

Director D'PAUR

orous, high-stepping fashion.

The chorus was first organized in off-duty hours in a sprawling New Jersey training camp by a group of Negro soldiers who liked to sing. During working hours, these men were expert riflemen, cannoneers, cooks, drivers, medical assistants and office clerks. At night, they met in mess halls, chapels, or wherever else they could rehearse the songs they have since made famous. Their first appearances were made at War Bond rallies in the New Jersey area.

As part of the 372nd Infantry Regiment, the chorus was alerted for Pacific action in 1944. At the same time, Captain Leonard De Paur, the noted conductor, and an infantry officer was assigned to the regiment and placed in charge of the chorus. De Paur had previously organized and directed the famous chorus that sang in the Air Forces show—"Winged Victory." Before the war, he was first assistant to Hall Johnson.

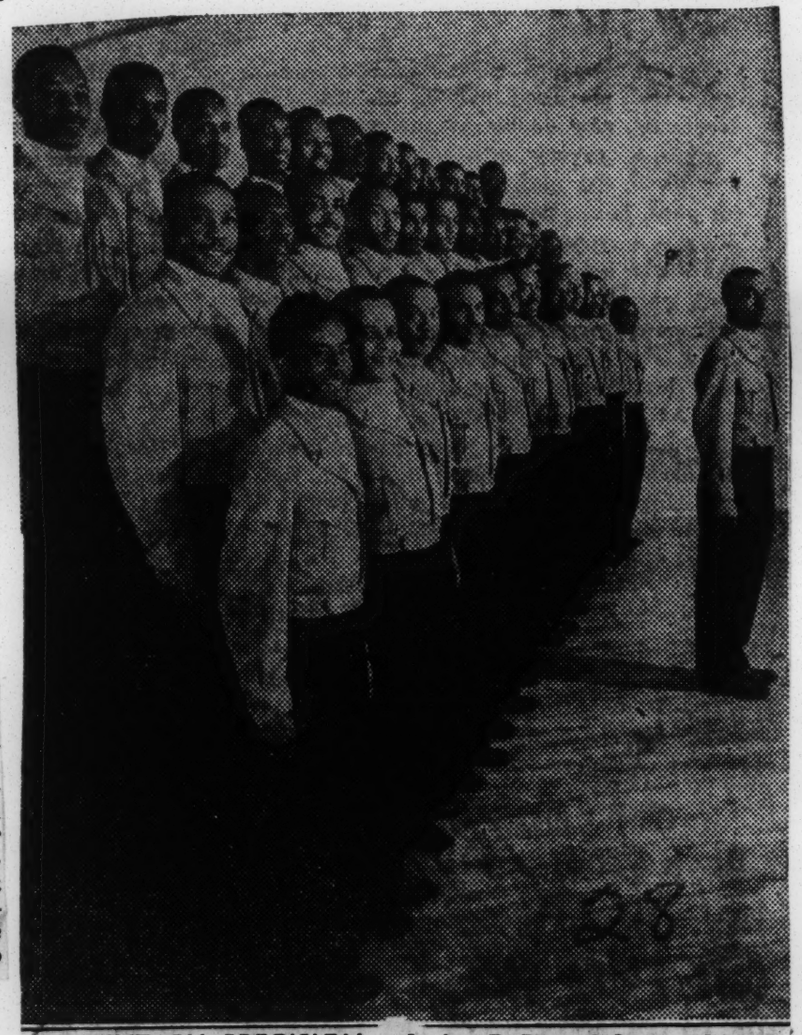
The De Paur Infantry Chorus Is Popular

Chicago Defender P. 18

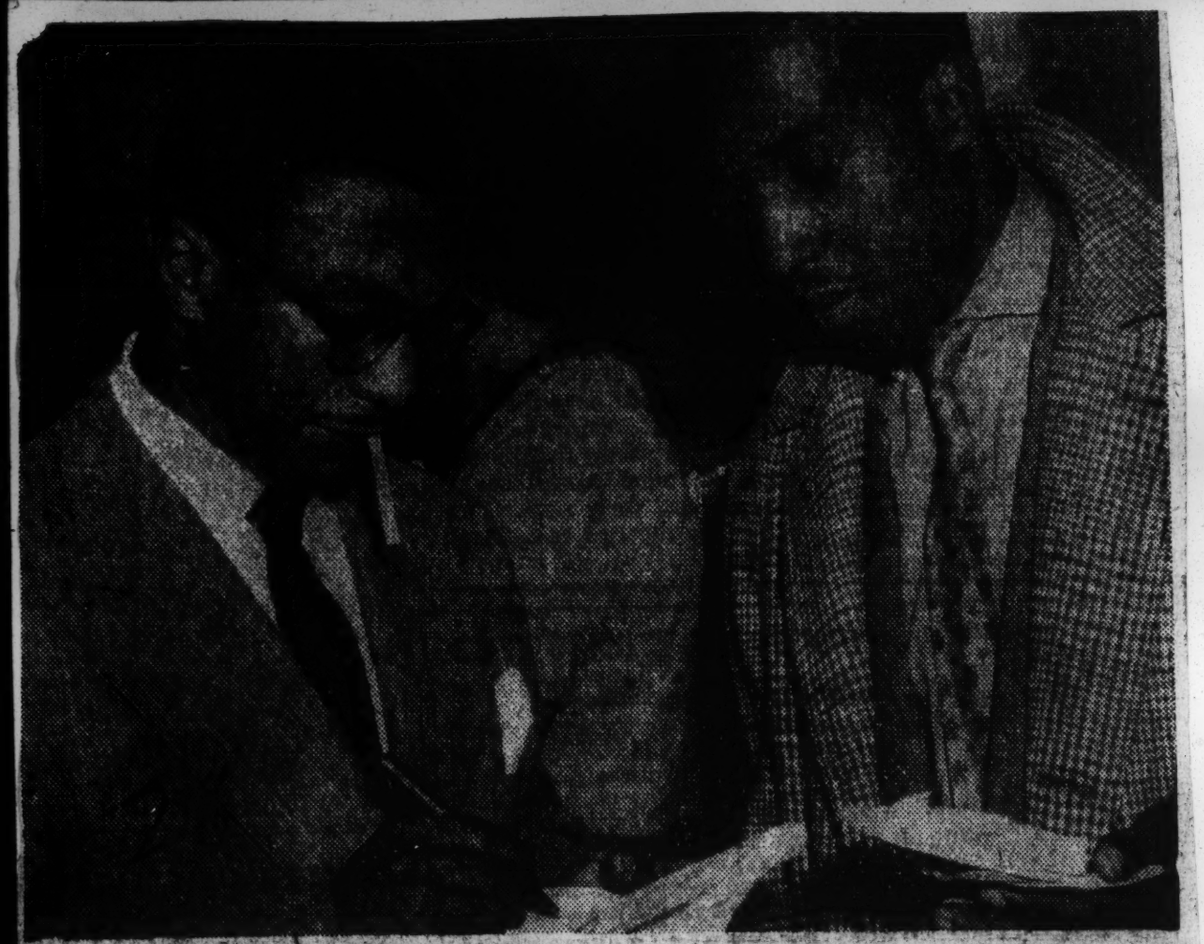
NEW YORK (ANP)—The De Paur Infantry Chorus, recording for Columbia Masterworks since 1947, was the first important musical attraction to spring from World War II. This unique group has since become one of the most popular and successful choruses ever to tour this country and South America.

For Columbia, the chorus has recorded three sets of selections from its widely-acclaimed concert programs: "A Choral Concert," "Latin-American Songs," and "Work Songs and Spirituals." Two songs from these sets have been released on a single record, the infectious calypso tune, "Ugly Woman," and a spirited version of "The Duckworth Chant," the original "Sound Off."

The chorus makes its Columbia disc debut with a recording of new material, "The Continental Soldiers," a rousing song about 1776 soldiery, and "Eight Days In a Week," a ballad done in vig-



MILITARY PRECISION—of the DePaur Infantry Chorus, composed of former servicemen, gives almost as much pleasure to concertgoers as their singing. Leonard de Paur, their leader and originator, is a World War II infantry captain whose chorus became so outstanding that the Army pressed it and him into service as an Army entertainment facility. Continued after members were separated from the Army, the chorus is on its annual concert tour, which will end in early summer when members customarily enroll in schools and music conservatories (usually under the GI Bill of Rights) for further study.



CAPT. LEONARD de Paur and his famous Infantry Chorus score with a successful concert at Central State college, Wilberforce, Ohio. Group appeared as Lyceum Concert attraction for the month of November. Capt. de Paur (left) signs autograph following the program.

28 1952

Dean Dixon

Musicianship Known On Two Continents

Plans Return To Europe In May; Conducted Over 50 Scores

NEW YORK—(ANP)—In an unprecedented gesture of goodwill to a conductor of any race, the American Composer's Alliance feted the internationally known conductor, Dean Dixon, at their headquarters in downtown New York.

Dixon's musical ambassadorship abroad as a conductor of more than 50 scores by contemporary Americans served as the inspiration for the honor conferred upon him.

In the hushed atmosphere of meticulously groomed men and beautifully gowned women, Dixon was the lone colored representative in the assembly.

50 Guests Presented

Henry Counell of the New School of Social Research and president of ACA presided.

He presented 50 guests to Dean Dixon at the closed affair.

Called on to make a speech the modest artist responded in soft voice and restraint.

Dixon said he was happy to have the encouragement and acclaim of the guests and also that he had been a factor in helping to make a place in the hearts and ears of Europe.

Compositions, never heard before, by lesser known composers such as Ulysses Kay, Howard Swanson, Robert Ward, Paul Creston and others have been played before European audiences by him.

Dixon stressed the difficulties involved in securing a first performance abroad.

"Once you secure the allied interest of Europeans according to the highest standards available you will be heard," said Dean Dixon.

He plans to return to Europe in May. His project will be to widen the American musical horizon in the cultural realm for all men.

Dean Dixon Feted By N. Y. Composers

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Dixon stressed the difficulties involved in securing a first performance aboard.

Once you secure the allied interest of Europeans according to the highest standards available you will be heard," said Dean Dixon.

He plans to return to Europe in May. His project will be to widen the American musical horizon in the cultural realm for all men.

Dean Dixon Is Westminster Recording Ace

NEW YORK—Dean Dixon, one of America's foremost conductors known as the "Ambassador of American Music," has been signed to an exclusive Westminster Recording Company contract.

Dixon has presented American music in Paris, Oslo, Vienna, Nice and Helsinki.

He has won the Alice Ditson (Columbia university) award for being the outstanding American conductor.

Dixon has conducted the New York Philharmonic orchestra, Boston Symphony, Orchestre de la Societe des Concerts du Conservatoire, Paris and the Vienna Symphony.

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The works of Dean Dixon, one of America's foremost conductors, will soon be available to classical musical lovers throughout the nation.

Mr. Dixon recently signed a recording contract with a leading recording company and will conduct the orchestra in several new records now in the planning stage.

Dean Dixon Signs New Record Pact

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Batonist Dean Dixon Praised By Publication

By Gladys P. Graham

NEW YORK — (ANP) — "Think," the elaborate literary news organ published by the "International Business Machines," lauded the musical role of the Negro batonist and Classicist, Dean Dixon, in Europe and his contribution to the musical arts.

The Native Harlemite was cited by Ann M. Long, in her article, "American Musicians in Europe," as an artist of initiative and perseverance. She said his ambitions and successful concert tours had carried him around the world and caused a complete reversal of the trend of a generation ago.

She said, Dixon impressed the Europeans in his role as interpreter of the classicists Beothoven and Brahms, she wrote.

Dixon was cited as the first Negro Europeans had ever heard and seen conduct other than jazz.

Not only did he conduct symphonies of Europe in the works of their countrymen, he did an elaborate pioneer job for his compatriots in all states, she wrote.

Dixon presented 44 works by 25 American composers, ranging from Edward MacDowell's Post-Romanticism to the ultra-modernism of Howard Hanson.

Mrs Dixon and her young daughter recently arrived in America for a short rest, the first since her husband, Dean departed these shores for France to evade Jim-Crow and meagre acceptance in his homeland.

Mrs. Dixon is dividing her time between Dixon's mother in Harlem and her suite in a downtown hotel. She is planning a heavy concert schedule this fall (as concert, pianist) when she returns to Europe in October to join her husband.

Dixon, whose health almost broke under the heavy concert and recording schedule, his managers had set up for him, is at a swank resort in Cannes, France, the invited guest of old friends from Paris.

DEAN DIXON CONDUCTS VENICE ORCHESTRA

(NEW YORK, July 21.—Special) —The summer season in Venice got under way on a modern, and American, note last week. In the courtyard of the Doges' Palace sat the 88-piece La Venice Theater Orchestra; on the podium stood the U. S.'s most active musical ambassador to Europe, Manhattan-born Conductor Dean Dixon, 37; on the racks, instead of the usual outdoor fare, was music by modern composers, e.g., Walter Piston, Bernard Herrmann, Benjamin Britten.

Venetians came to satisfy their curiosity, stayed to enjoy themselves. They admired the conductor's vigorous command of the orchestra, warmed to his obvious sympathy for music. Il Gazzettin's usually acid critic praised Dixon's "technical precision . . . and sensitivity to the rhythmic values." Rarer still was the response of the musicians: they donated their services for an extra rehearsal, and said they hoped the conductor would come back next year.

SWEDISH RESIDENT. Conductor Dixon was not in Europe by chance: a Negro, he moved there in 1949 because the U. S. gave him too little chance. A dozen years ago, with degrees from the Juilliard School and Columbia in his pocket, he got high marks as guest conductor with top U. S. orchestras as the New York Philharmonic - Symphony, Boston Symphony, Philadelphia Orchestra, NBC Symphony. But good reviews and public honors (he got the 1948 Ditson Award for his services to American music) did not lead to a full-time conducting post.

After skirting the musical fringes with his own interracial American Youth Orchestra and a series of children's concerts for a while, he resolved to try Europe. In Paris, after his debut in a radio concert, the guest-conducting offers began to flock in. Last season he led 32 concerts, and he has conducted in nine countries, from Israel to Finland. Next season he will be a resident conductor of the Goteborg (Sweden) Symphony.

"MY VERY EXISTENCE." Dixon plays his share of classics, but finds that Europeans have a high "anticipatory interest" in contemporary U. S. music. In response, he has played about 90 American scores in the past 18 months. Among the composers whose works have had European hearings under Dixon are Charles Ives (Third Symphony), Wallingford Riegger (Canon and Fugue for Strings), Howard Swanson (Short Symphony).

Dixon is no exile, hopes to conduct again in the U. S., "If I get an invitation." He thinks "minority races" can benefit by the example of his success: "My very existence as a conductor who is accepted will be the kind of stimulus that they rarely get today."

Among the new compositions Dixon played in Venice was a 20-minute Symphony Set for Piano and Orchestra by Kansas-born Gordon Parks, 39, professionally a Life photographer and, like Conductor Dixon, a Negro. Written in four movements (Announcement, Episode, Nocturne, Prelude and Fugue), it proved to be strongly rhythmical and melodious. It was Photographer Parks' first fling at composition. Since he cannot read music, he worked out each theme on the piano, recorded it on a tape recorder. Venice found the work fresh and attractive. Said Dixon: "We should hear more from Gordon Parks."

This article is a reprint from Time Magazine.

28 1952

Mattiwilda Dobbs

La Scala Opera Co. Will Hire Spelman Soprano This Fall

By WILLIAM E. SMITH

PARIS—The La Scala Opera Company, greatest opera company in the world, will take on an American Negro singer in the fall.

She is Mattiwilda Dobbs, 26, native of Atlanta, Ga., and first Negro ever to win first prize in the International Contest for Musical Performers, held annually by the Conservatory of Music of Geneva, Switzerland.

Miss Dobbs won first prize in 1951.

Official confirmation of Miss Dobbs' appointment has not yet been given, and will not be forthcoming. No announcement will be made by La Scala until a contract has been signed, in the fall. However, this reporter knows that Miss Dobbs has already been approached, and told of her pending appointment.

IT IS BELIEVED that Miss Dobbs will be the first Negro ever to have sung with La Scala.

Miss Dobbs is the second American ever to have won the Geneva Prize. The first was Nell Rankin of Alabama, who won first prize in 1950. Both Miss Rankin and Victoria de Los Angeles of Spain, who won the prize in 1949, have since worked with the Metropolitan Opera Company of New York. Miss Dobbs has received no offer from Metropolitan, which has often been accused of race prejudice.

Representatives of La Scala contacted Miss Dobbs from Milan, Italy, after she won the Geneva Prize. She flew to Italy to talk to officials and agreed to sign a contract in the fall.

* * *

SHE IS IN Europe, at present on a John Hay Whitney Fellowship, to study music under a private teacher. A soprano, she will be in Holland for the Holland Musical Festival June 5-July 3, and will sing in two performances of Stravinsky's opera, "The Nightingale."

She is booked already for three concerts in Sweden and will sing in Luxembourg with the Radio Orchestra. In September she will return to the United States for a three-month concert tour.

A graduate of Spelman College, she received her M. A. from Columbia, then studied a year at the University of Mexico. For four years in New York she was a voice pupil of Madame Lotte Leanord.

At present she lives at the American Foundation at Cite Universitaire, a dormitory for students here in Paris. She has been in Europe for one year.

MISS MATTWILDA DOBBS
. second American Geneva prize winner is choice of Paris Opera

Mattiwilda Dobbs In Triumph Here

Atlanta's European-Acclaimed Singer Shows Rare Fidelity To Sense Of Art

Greatly endowed, greatly acclaimed, greatly believing in the finest virtues of her art, Atlanta's Mattiwilda Dobbs came home to her Spelman College and the city of her birth and rearing to sing, for the first time in America, since winning highest honors in competition and in concerts throughout Free Europe.

Her voice was unspeakably beautiful. Her technique was perfection and her fidelity to pitch, whether with piano or in the most difficult and prolonged solo cadenza was unwavering. Her charming stage presence and natural loveliness were never more notable.

However, Mattiwilda seemed to take these things for granted. She did not for one instant try to project either of these factors into the forefront. Neither did she choose her program for the purpose of gratifying these very important and quickyl understood facets of her superb art.

Miss Dobbs relied upon her most highly developed sense of art, her rare musicianship and above all, her complete honesty at very given moment during every song in a most unusual program - refreshing in its newness by way of tradition rather than by adventure into ways totally unknown.

Some may have preferred one part of the program to another. Centainly, one will rarely if ever hear coloratura such as was performed in the Donizetti Aria: "So anch'io la virtu magica." And yet one found equally rare charm in Miss Dobbs' lyricism and simple straightforward singing - something not looked for in coloraturas since many a year and heard all too infrequently. Each phase of the program carried its own unique message.

There can be no doubt that Mattiwilda Dobbs is one of the few completely trained singers today and she is also one of the most gifted. She is one of the very best and should go where few artists in any given generation are privileged to arrive - to topmost rung of the difficult ladder which is the artist pinnacle supreme.

Mrs. Irene Dobbs Jackson, Mattiwilda's sister, gave ample and sympathetic support at the piano.

The complete program follows:

PART I

Cuatro Madrigales Amatorios ... Joaquin Rodrigo

1. Con que la lavare?
2. Vos me matasteis
3. De donde venis, amore?
4. De los alamos vengo, madre.

PART II .....

Jagdlied ..... Felix Mendelssohn

Auf flugeln des Gesanges .. Felix Mendelssohn

Gruss ..... Felix Mendelssohn

Neue Liebe

PART III

Aria: So anch'io la virtu magica from "Don Pashquale" .. Donzietti

PART IV

Air champetre .. Francis Poulenc

Ce doux visage .. Francis Poulenc

Voyage a Paris .. Francis Poulenc and Air Vif.

PART V

By and By ..... Arr. Burleigh

I Want Jesus to Walk With Me .. Arr. White

Sometimes I Feel Like a Motherless Child ..... Arr. Burleigh

Stan' Still Jordan .. Arr. Burleigh

Homecoming Of Mattiwilda Dobbs To Feature Concert

ATLANTA, Ga. — (SNS) — Coming to Atlanta this weekend for her first American recital after two years abroad in study and recitals in European capitals, Miss Mattiwilda Dobbs will be welcomed by scores of Atlantans who have followed her colorful career with interest. Miss Dobbs, daughter of Mr. and Mrs. J. Wesley Dobbs, will be presented at 8:00 p. m., on Saturday, October 18, in Sisters Chapel, Spelman College campus, as the first artist in the Music and Entertainment Series of the new academic year.

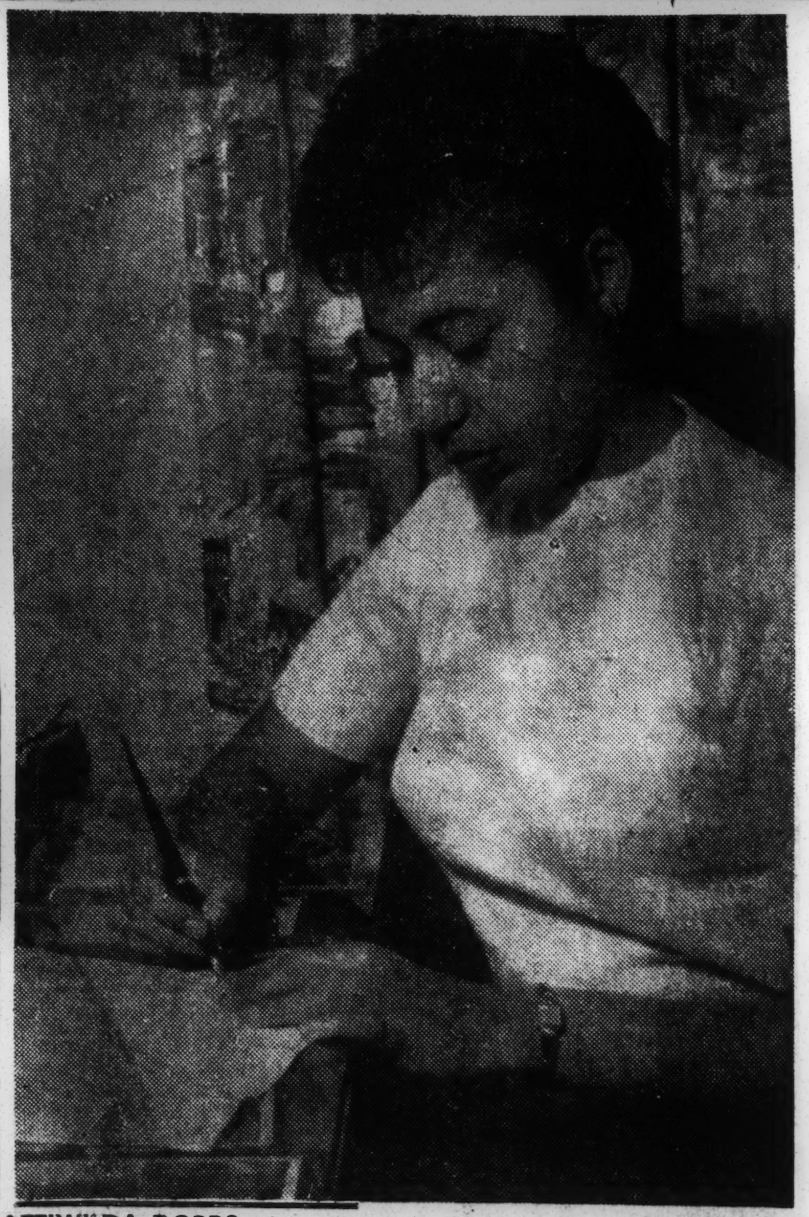
In the brief span of six years since she was graduated from Spelman, Miss Dobbs has achieved an enviable reputation as a concert artist. One of her latest bids for fame occurred in June and July 1952 when she was featured in the title role of the nightingale in the production of "Le Rossignol" at the Holland Festival.

In Paris, Miss Dobbs sang the role of Leila in Bizet's opera, "Les Pocheurs De Perles," with the Paris Philharmonic Chorus and Orchestra. When she sang in the Langston Hughes' opera, "The Barrier," which was produced by the Columbia University Workshop in the Brander Matthews Theatre in New York City, her performance was termed brilliant by Broadway critics.

Miss Dobbs was the winner of the Marian Anderson Scholarship Award in 1947; and in 1951, she captured the first prize in the singing contest of the Music Festival in Geneva, Switzerland.

Well known to Paris radio audiences, she was heard in a program of Christmas spirituals in December, 1950, when she featured "Po' Lil Jesus" and "Glory Manger," compositions of her former teacher, Willis Laurence James (of the Spelman College faculty) under whom she began her first serious musical study.

"HOMECOMING" RECITAL AT SPELMAN WINS PLAUDITS.— Lovely lyric soprano Mattiwilda Dobbs (right) scored a smash success recently when she returned to Spelman college (Atlanta) for her premiere recital at her alma mater. Miss Dobb Atlanta performance marked her first American appearance in two years, and followed a successful two years aboard in European capitals where she gave recitals and garnered the top award in the Geneva Festival. She will return to Europe in December for recitals in France, Holland, Switzerland and the Scandinavian countries. The lyric soprano is shown with her sister accompanist, Irene Dobbs Jackson, at the conclusion of her recital.



MATTIWILDA DOBBS, rising young singer, signs contract for performance with world-famous La Scala Opera Company, Milan, Italy. She will appear in Rossini's "L'Italiana in Algeri" (The Italian Woman in Algiers) during February and March, 1953.

During the coming year, Miss Dobbs is also engaged for concerts in England, France, Holland, Finland, Sweden, Norway, and Denmark.

Miss Dobbs sailed from New York on December 27th on the French Liner, Liberte, for Europe.

Sarah Has Won Six Straight 'Beat' Polls

All-Star Band Dotted With Stars; Charlie Parker Does Double Stint

CHICAGO — Five top colored sidemen placed on the 16th annual Down Beat All-Star band poll just concluded. They were:

Miles Davis and Louis Armstrong trumpeters; Charlie Parker, alto sax; Harry Carney, baritone sax, and Oscar Peterson, pianist.

Sarah Vaughan emerged as favorite female soloist for the sixth consecutive time, with Billy Eckstine taking male honors five times in a row.

Parker Double Winner

Charlie Parker scored twice, winning the alto sax berth and topping Stan Getz for favorite soloist laurels.

In the recording field, top pop records of the year, Nat (King) Cole placed two and three behind Jo Stafford with his platters of "Somewhere Along the Way" and "Unforgettable," and in 10th spot with Billy May on "Walkin' My Baby Back Home."

Woody Herman led the jazz field with Duke Ellington in third and fourth places, respectively, with his "The Hawk Talks" and "Jam With Sam"; Johnny Hodges' "Castle Rock," fifth, and Illinois Jacquet's 'Port of Rico," ninth.

King Pleasure Scored

King Pleasure, Lloyd Price, The Clovers, Dinah Washington, Ruth Brown, Earl Bostic and The Ravens were tops in the Rhythm and Blues vein.

In the musicians' poll, George Shearing's combo took top honors. Armstrong placed fourth; Nat Cole, eighth; Hodges, 10th, and Oscar Peterson, 12th.

The Mills Brothers led the vocal group. Billy Williams quartet, fourth; the Ravens, seventh; Dominoes, 13th; Ink Spots, 15th; Orioles, 21st; Delta Rhythm Boys, 25th; Red Caps, 31st, and Deep River Boys, 34th.

Ellington Places Second

Under Stan Kenton for best band honors were: Duke Ellington, fourth; Count Basie, seventh; Lionel Hampton, 10th.

Eckstine ran away with the male singers not with a band. Cole was second; Armstrong, eighth; Herb Jeffries, 11th; Billy Daniels, 14th; Arthur Prysock, 20th; Al Hibler, 21st; Harry Belafonte, 31st.

Ella Fitzgerald was second to Sarah Vaughan as vocalist not with a band. Billie Holiday, seventh; Dinah Washington, 13th; Pearl Bailey, 17th, and Lena Horne, 28th.

Other standings:

Trumpet—Miles Davis, second; Armstrong, third; Dizzy Gillespie, fifth; Roy Eldridge, eighth; Charlie Shavers, ninth; Howard McGhee, 12th; Cat Anderson, 13th; Cootie Williams, 35th; Ray Nance, 38th, and Ernie Royal, 41st.

Trombone — J. J. Johnson, sixth; Benny Green, ninth; Lawrence Brown, 12th; Juan Tizol, 18th; Trummy Young, 30th.

Parker Top Saxist

Alto Sax — Charlie Parker, winner; Johnny Hodges, fourth; Willie Smith, fifth; Benny Carter, eighth; Earl Bostic, ninth; James Moody, 21st; Sonny Stith, 23rd.

Tenor Sax—Lester Young, third; Coleman Hawkins, fifth; Illinois Jacquet, seventh; Ben Webster, 16th; Stitt, 19th; Moody, 21st; Charlie Parker, 22nd; Wardell Gray, 24th; Paul Gonsalves, 33rd; Al Sears, 35th; Gene Ammongs, 36th.

Baritone Sax—Parker, winner; Sonny Stitt, 14th.

Barney Bigard Scores

Clarinet — Barney Bigard sixth; Edmond Hall, ninth.

Bass — Ray Brown, second; Slam Stewart, fourth; Oscar Pettiford, sixth.

Guitar — Oscar Moore, 12th; Irving Ashby, 14th; Slim Gaillard, 16th; Tiny Grimes, 30th.

Drums — Jo Jones, seventh; Cozy Cole, 10th; Sonny Greer, 17th; Babe Dodd, 29th; Shadow Wilson, 32nd.

Hampton Second

Vibes — Lionel Hampton, second; Milt Buckner, 13th.

Miscellaneous Instruments — Pettiford (cello), fourth; Sidney Bechet (soprano sax), fifth; Ray Nance (violin), sixth; Wild Bill Davis (organ), eighth; Count Basie (organ), 12th; Stuff Smith (violin), 21st; Eddie South (violin), 29th.

Male Band Singer — Jimmy Grissom, fifth; Prysock, sixth; Jimmy Rushing, 16th.

Girl Band Singer — Velma Middleton, ninth; Ella Johnson, 11th.

Ellington As Arranger

Arranger — Ellington, fifth; Sy Oliver, seventh; Billy Strayhorn, eighth; Fletcher Henderson, 16th.

Favorite Soloist (instrumental) —Charlie Parker, winner; Armstrong, third; Oscar Peterson, 13th; Garner, 14th; Hampton, 15th; Young, 17th; Gillespie, 21st; Miles Davis, 24th; Cat Anderson, 25th Jacquet, 28th;

Tatum, 27th; Hodges, 30th; Pettiford, 32nd; Cole, 35th; Ellington, 37th; Stitt, 45th; Bechet, 47th; Willie Smith, 48th; Eldridge, 52nd; Moody, 53rd; Bostic, 59th.

28 1952

MATTIWILDA DOBBS

ATLANTA'S OWN MATTIWILDA DOBBS—Who has been acclaimed by music critics in America and abroad will sing in Sisters Chapel, Spelman College Campus, at eight p. m. on Saturday, October 18 —opening the 1952-53 music and entertainment series sponsored by Spelman Colleae.

Soprano in Recital

Mattiwilda Dobbs, distinguished Atlanta concert artist, will appear in a song recital at 8:15 o'clock Friday evening at Bethel A. M. E. Church, Auburn Avenue.

The Europe-trained soprano will present an entirely new program of the Mozart Motette, a group of Brahms' Leider and the aria "Cavatine de Leila," from Bizet's opera, "The Pearl Fisher."

Miss Dobbs, talented linguist also, delights in singing the spontaneous, rhythmic Spanish and Portuguese works of Rodrigo, Nin, Obradors and Villa-Lobos. For her program she will offer the Bachlanas brasileiras No. 5 of Villa-Lobos and conclude with an English group by Barber and Hagenan.

Critics in Europe and New York are giving fabulous praise to the young artist's coloratura work in the operas of Pearl Fisher of Piset and Laida of Mozart recently recorded with the Paris Philharmonic orchestra under the direction of Rene Liebovits.

This appearance is sponsored by the Golden Voice Guild of Friendship Baptist Church, Rev. Maynard Jackson, minister.

The recital is sponsored by the Golden Voice Guild of Friendship Baptist Church. The Guild is dedicated to the discovery and training of young people with musical talent. Three musical scholarships were presented last year to winners of its contest These winners are to be presented during the intermission of the recital.

Miss Dobbs, daughter of the Republican standard bearer, John W Dobbs, attended Spelman College, Columbia University and other music schools in New York, Paris and Milan.

— MATTIWILDA DOBBS

Mattiwilda In Bethel Recital Tonight At 8:15

Mattiwilda Dobbs, internationally acclaimed soprano, will sing tonight at Big Bethel Church at 8:15 p. m. This is the second appearance of the popular artist since her European success in opera, radio and concert renditions.

ACK FROM TRIUMPHANT TOUR ABROAD. — Mrs. Marion Jackson Downs, widely acclaimed lyric soprano, has just returned to America from a triumphant concert tour of the Scandinavian countries and Italy. She will appear in concert at Wiley college, Marshall, Texas, on October 30. Mrs. Downs' musical background was developed under Guiseppe Boghetti, famous tutor to the celebrated Marian Anderson, who accepted and taught Mrs. Downs as one of his promising pupils. During her marriage to Dr. Karl Downs, the late president of Sam Huston college, Austin, Texas, she pursued studies under Homer Samuels, coach and accompanist of Gulli-Curci.

After her husband's untimely passing, she spent two years in New York City, further pursuing her vocal studies at the Juilliard School of Music and Columbia University from which she received her M. A. in music with a major in voice in 1950. While at Columbia, she was soprano soloist with the Columbia Teachers College a cappella choir.

In September, 1950, she left America on a Fulbright fellowship from the U. S. State Department for 12 months study in Milan, Italy, where she was a pupil of the world famed maestro, Gian-Franco Bucchi. In a concert tour of the leading capitals in the Scandinavian countries and in her concert in Italy, she received the plaudits of the European critics.

Marion Downs Thrills Audience

AUSTIN- The Huston- Tillotson Alumni presented Marion Jackson Downs, a lyric soprano, Friday night, October 17th in the Mary E. Branch auditorium where she sang to a warm responsive audience in Sweedish, Italian and English. By the time she had finished her first group of numbers her audience had beem completely captivated and charmed with her lovely stage decorum and personality.

The vibrant lyric soprano voice which was audible in any section of the auditorium as it sounded of the extensive repertoire in French and German, at the end of her program she included several Negro spirituals which brought the audieince to its feet, even after she had done several encores. The audience continued to yell until Mrs. Downs asked every one to join her in singing a favorite song of the College, "Amen Amen." One got the feeling that from the very start her audience was fascinated by the warm fling in her exquisite rendering an extraordinary voice control. She gave evidence of excellent technique and praiseworthy powers of doing it with all of her heart and soul. As she sang away at the spiritual section of her program it gave one the feeling that Mrs. Downs was bound for artistic greatness.

This must have been a great home-coming for Mrs. Downs, because the audience completely mobbed her a tthe end, it required her one full hour to get frm the stage to the rear of the building where she was supposed to stand in line as the reception proceded. Sh had stood everybody on their heads with her fine Mezza voice and could not let go until she waved good-by with the singing of, "Swing Low Sweet Chariot" Every one left the auditorium after they had begun to breathe normal again feeling that they had been tremendously enriched. Mrs. Downs performed in a manner that would do honor to be best of America's great snging artists.

MARION DOWNS, Baltimore soprano, not long ago returned from 18 months study in Italy on a Fulbright Fellowship from the U. S. State Department, is shown above as she sang the Miami Aria from La Boheme in a recital for President Miguel Aleman of Mexico recently at the debut of his daughter, Maria, held in the ballroom of the Hotel de Reforma in Mexico City.

The singer received such wide acclaim that she gave four recitals in Mexico City. She was also guest artist on the National Hour sponsored by the Mexican Government over the National Broadcasting System of Mexico. Station XEW in Mexico City on Sunday November 19th at ten p.m. with over five million listeners.

The Mexican appearances climaxed a triumphant tour of the Southwest where she appeared to overflow audiences in Austin, San Antonio, Waco, Corpus Christi, Fort Worth and Dallas, Texas; Clark College in Atlanta, Georgia; Tuskegee Institute in Alabama; Monroe, Louisiana; Pine Bluff and Little Rock Arkansas.

Mrs. Downs is widow of the late Karl E. Downs, former president of the Sam Huston College, Austin, Texas.

Marion Downs, Soprano, Scores On Concert Tour

DALLAS, Tex.—Mrs. Marion J. Downs, lyric soprano, of Baltimore, Md., is being warmly received throughout her concert tour of the Southwest.

A mixed audience of over 800 persons applauded her heavily when she appeared here at St. Paul Methodist Church, Tuesday, Oct. 28.

More than 50 students from Southern Methodist University attended.

Choir Joins Her

Appearing with her on the program to sing the spiritual, "There Is a Balm in Gilead," was the 90-voice Chancel choir of First Methodist Church.

Frank Gagnard of the Dallas Morning Newspaper wrote, "...the soloist was most convincing, musically and dramatically... Her tones were clear and true..."

Mrs. Downs, who has a well rounded background of American and European training, sang three selections by Richard Strause, eight by Italian composers and several spirituals.

Program Highlights

High points of the program included such songs as Scarlatti's "Le Violette;" "La Pesca Dell' Anello" by Pizzetti; the lullaby, "Fa La Nona, Bambin," by Geni Sadero and the traditional spiritual, "Po' Pilgrim."

Among other spirituals, she sang, "I'm on My Way Home," "Roll Jordan Roll," and "My Good Lord Done Been Here."

John Nickel accompanied her throughout the entire program.

Encores

For encores she sang, "Declaration of Independence," a novelty song by Celius Dougherty and a spiritual, "Amen," in which the audience participated.

Mrs. Downs also has been presented in recitals at Texas College, Tyler, Tex. and at Wiley College, Marshall, Tex.

Following his recent recital at Savannah (Ga.) State College Todd Duncan, world renowned baritone, was congratulated by President W. K. Payne, Miss Carol Grant, second from left, and Miss Madeline Coleman, accompanist, for Mr. Duncan, both of Howard University, Washington, look on approvingly. A large crowd attended the performance.

Tribune Sat. 1-5-52 p. 11

TODD DUNCAN

. . . Bach to Broadway to make up next Sunday's program at Philharmonic . . .

Program for Todd Duncan concert given

28

Bach to Broadway will be the musical route when Todd Duncan, baritone, gives his first West Coast recital in several seasons Jan. 13, at Philharmonic auditorium under triple auspices of Alpha Phi Alpha fraternity, W. C. Vinston Enterprises and impresario Irwin Parnes.

Tribune

From his award winning role in "Lost in the Stars," Duncan has chosen Kurt Weill's Prayer to Tixo. Readings from the German Lieder shelf, including Schubert's "Die Schone Mullerin" cycle, will be featured in a program that lists Rachmaninoff, Franck, Wolf, Moussorgsky and Delius.

Sat 1-5-52

In a lighter vein, Duncan will sing Creole and Haitian folk melodies, spirituals, and, as his final encore, "I've Got Plenty of Nuttin'" from his memorable portrayal in "Porgy and Bess."

Of the singer's return to the concert platform, after two years in "Lost in the Stars," Louis Biancolli wrote in the New York World Telegram:

Los Angeles! Every!

"The intervening years have mellowed Mr. Duncan's fastidious art. They have matured his technique to facile mastery. His readings display a depth and warmth. The song always reached out like a friendly handclasp —the reason being that his heart was in it."

p. 11

NATION PAUSES TO SALUTE DUKE ELLINGTON FOR TWENTY-FIVE YEARS OF MATCHLESS DELIGHT

Mightiest Musician of His Time Still Jim Crowed From High Toned Hostels and Grand Terraces

HAS MIND OF STRATOSPHERIC SUBLIMITY

(By Alfred A. Duckett

CHICAGO — (ANP) — For the matchless delight he has given American and world culture over a span of 25 years the nation today salutes Duke Ellington.

From coast to coast radio and television stations are programming performances of Ellington.

DOWN BEAT, important trade publication, has published a splendid dedicatory issue in which the most resounding names in popular and classic music join in tribute to Duke.

Special events at radio stations and in New York's Carnegie Hall have been arranged.

Two giant record companies have produced or are preparing albums.

Trade publications, newspapers, Sunday magazine sections and magazines are running reams of news and feature copy.

But when this period of praise subsides and the appreciative applause fades, Duke Ellington, one of the mightiest musicians of his own or any time, will still be playing one-nighters.

When the chorus of cheers quiets, he will still be only the "guest star" on big television and radio shows despite the fact that he richly deserves and is equipped to enjoy the status of gracious host on anyone's nationally broadcast or televised show.

When the fine phrases are forgotten, Duke Ellingon will still be by-passed for a year's engagement on the roof garden of the Waldorf-Astoria hotel or in the plush grand terraces of high-toned hostels where music masters infinitely his inferior are featured nightly.

The Ellington whose tremendous talent, instinctive charm and unerring good taste has eased open so many doors for youngsters of his race, must still bump along on a band bus because his genius which America salutes today isn't adequate to guarantee him the democracy in a restaurant in Georgia which is extended to Arturo Toscanini.

Those of us who know Ellington intimately are not fearful that he is a lonely, twisted man, completely soul-saddened because his fellow-man does not fully appreciate him or others of his race.

We do not feel that he writes in spiritual depths because he knows full well that the greatest salute America could give him—full, free and equal opportunity to his black, brown and yellow brothers—will not be granted in this year of Our Lord, 1952.

The stratospheric sublimity of the Ellington mind and his capacity for great extremities of feeling, as expressed in his music are his personal guarantees against deliberate dejection.

But we wonder if every now and then ,the sensitive maestro who so loves and so knows the perfection of harmony isn't a trifle terrified because all the instruments are not together in the unfinished symphony of what we hopefully call American democracy.

ness woman; Mrs. Grace Dadd of New Haven, Conn., and Mrs. Ollie M. Porter, of New York City, and first national president.

An honorary life membership was bestowed upon Mrs. Mary McLeod Bethune, and received by Mrs. Evelyn Reynolds in her absence.

The crowning social event of the meet was the Scholarship Dance which marked the crowning of the Association's most popular junior member, Harriet Morgan of Birmingham, Ala., as "Miss National B. and P. 1952" by Frankie Laine, popular singer. Barbara Childs of New Haven, Conn., was runner-up. Chairman of the scholarship committee was Mrs. Gladys Emanuel, with Mrs. Florence Madison Hill, a past president, chairman of popularity contest.

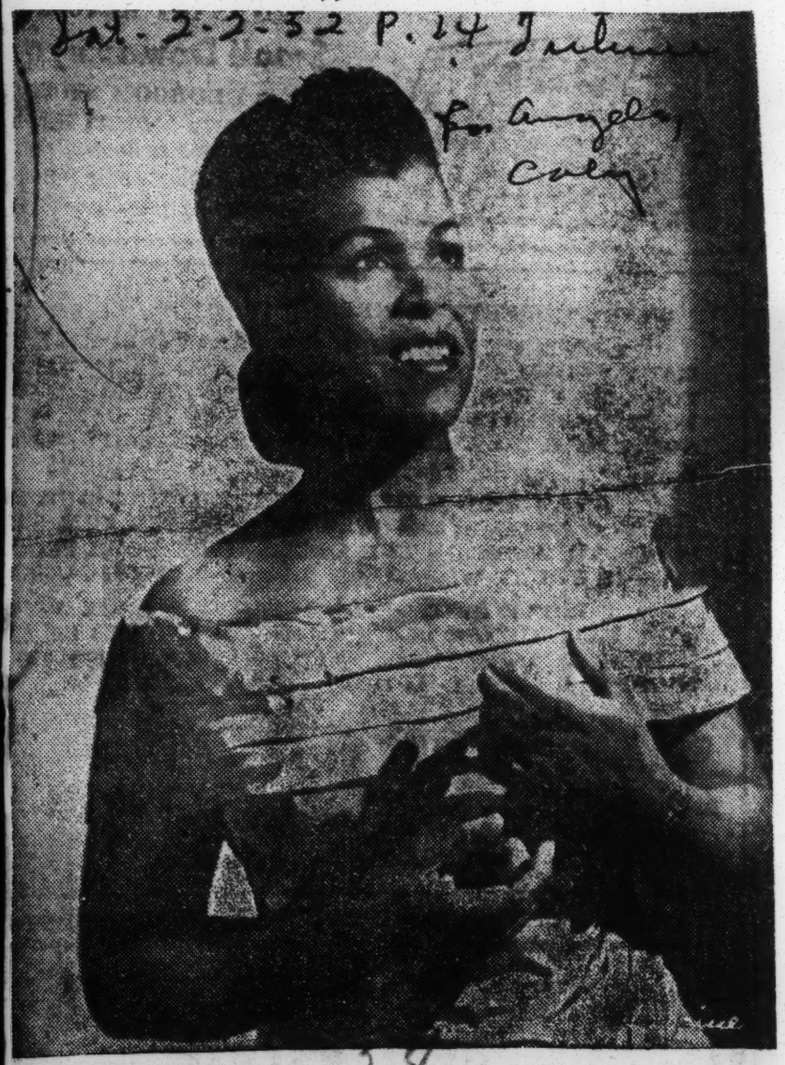
The convention body selected Atlantic City, N. J., as its 1953 convention site.

28 1952

Geraldine Farmar

Sat. 2-2-52 P. 14 Tribune

for Angela, Coley



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MANUAL ARTS—high school auditorium will become an uptown Philharmonic next Saturday evening, Feb. 9, when Geraldine Farmar, San Francisco soprano, is presented by the local Helping Hand Educational club. Concert is attracting patrons from as far away as San Diego, club president Mrs. C. M. Giles announced today.

Miss Farmar, who has been heard on the Standard Hour, with the San Francisco Symphony orchestra, was described by the San Francisco Daily News critic as "a young Dorothy Maynor . . . Dorothy Maynor . . . the most lush and best-used soprano voice discovered hereabouts in many a day."

Hermann Gantt Wins Marian Anderson Award

BOSTON, Mass.—(Special)—Just prior to his formal debut in Boston last week, Hermann Gantt, Atlantan, and well-known bass-baritone, whose voice has reached the high spot in the music world, was named twice winner of the Marian Anderson scholarship, having received his first award in 1951.

His debut was nothing short of sensational. Critics and audience were unanimous in acclaim.

His sister, former Atlantan, Mrs. John Inman, now of Detroit, was in attendance at the great occasion.

Gantt won the 1949 National Urban League award; North Show Grand Prize winner on two occasions; and 1952 Grand Prize winner of the Boston Post Music Festival.

His debut sponsors on October 9 were Miss Marian Anderson, Leonard Bernstein, Arthur Fiedler, Boston Pops Conductor, R. Minturn Sedgwick, Melville Smith and Mrs. Serge Koussevitsky, wife of the famed conductor.

Top Degree In Music Is Given Southern Composer

Monomyber, Tenn. World Thi. 6-13-52.

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BY HARPER PHILLIPS
Special to the Atlanta Daily World

NEW YORK CITY — (Special) — The highest academic degree in the field of music has been conferred by Columbia University upon one of the South's most celebrated composers.

The degree, Doctor of Education in Music, was awarded Frederick Hall, chairman of the Department of Music at Alabama State College of Montgomery during the June commencement exercises at Teachers College of Columbia University.

The noted musician completed all requirements for his degree last January after three semesters of residence at Teachers' College.

Dr. Hall was named the most distinguished student of the year in the department of music education and was commissioned to write a choral composition to be sung by the Teachers College choir on the occasion of the dedication of the newly rebuilt organ.

In other campus activities, he was:

1. Called upon to direct vocal and instrumental groups on various official programs.

2. Designated one of the advisors to prospective graduates seeking music positions in various parts of the country.

3. Elected to Phi Mu Alpha, national music fraternity.

4. Chosen vice president of the New York chapter of Phi Mu Alpha.

5. Elected to Phi Delta Kappa national education fraternity.

Another tribute was paid the noted musician when members of the examining committee on his dissertation stated that the project was one of the most creative pieces of work that they have ever reviewed. The committee recommended that Hall's dissertation entitled A New Program in Music Education for the Teacher Training College" be published by Teachers College.

During his course of study, Dr. Hall completed the arrangement of forty Negro spirituals which were accepted for publication in three volumes. His cycle of Afro-American religious work songs was also accepted for publication. Roland Hayes has used these compositions for two concert seasons.

Dr. Hall contributed several songs to "Our Singing World," a series of school music books now in process of publication by Ginn and company. His work on a Youth Hymnal for the African Methodist Church was almost completed during the year.

While in New York, Dr. Hall served as Minister of Music in the Mother AME Zion Church, one of the largest in that city, pastored by Dr. Benjamin C. Robeson. In addition to functioning as organist-director of the senior choir he is credited with having coordinated the work of the six choirs in the church, and having revitalized the entire music program. He organized the Mother Zion Concert Choristers, a group of thirty mixed voices and started them on a semi-professional program which is being continued.

Dr. Hall's achievements of 1950-51 are in keeping with other numerous noteworthy events in his distinguished career. He was graduated from Morehouse College as the "Best Man of Affairs" of the year. In receiving the Mus. B. Degree from Chicago Musical College, he was cited for outstanding work in composition.

He earned his Masters Degree as a Rosenwald Fellow, and spent two year in study and research in Europe and West Africa as a General Education Board and Phelps Stokes Fellow.

His Afric study dealt with tracing the origins of American Negro music, and he has the distinction of being the only American musician who has done such exhaustive research in the sources of American Negro music. His book on the subject is under consideration for publication by G. Schirmer. Chief among his compositions is the full length oratorio, "DELIVERANCE," for chorus, orchestra and soloists. He is a member of American Society of Composers and Publishers, American Guild of Organists, National Music Teachers Association.

In the midst of all the honors that have come to Dr. Hall, and the national acclaim given him as a pre-eminent conductor, arranger and composer he has remained the unassuming, hard-working, soul-inspiring teacher, friend to everybody, big brother to the hundreds of young people who have been privileged to have contact with him.

At present Dr. Hall is chairman of the Department of Music at the Alabama State College in Montgomery. Here he administers a state-wide program, and his department is the largest in the South, if not in the nation, in point of size or staff, number of music students and breadth of program.

Famous Composer of "St. Louis Blues" Hugged By Nixon

Aged Musician Ready To Celebrate Happy Thanksgiving, He Says, After Getting So Warm A Reception From Next President And Vice Persident, Also New York's Governor Dewey

New York—William C. Handy, world-renowned composer of the St. Louis and the Memphis Blues and other musical compositions as well as an accomplished artist with the trumpet has written to the newspapers to express his elation over the fact that he went "right" with Eisenhower and Nixon on election day and this gives him cause to celebrate this year's Thanksgiving Day most happily. Excerpts from his letter to the press are as follows:

I have lived to see many changes take place, and in all humability, you have seen me over television three times in October first with the American Society of Composers, Authors and Publishers' Story, October 5th, appearing with celebrities commemorating the achievement of this wonderful Organization that is dedicated to the proposition that no author, or composer of music, or his family shall know want when his songs are sung and played for profit.

But, the thing that pleases me most is that, during the Political Campaign, we published a song, "Hike With Ike" (Eisenhower and Nixon) which went all over the Nation with five thousand letters stating why we published this song, and at my personal expense. As a result, had many congratulations from Republicans all over the Nation and I took part in many memorable programs, the most important of which, was being on the speakers' stand in Harlem with General and Mrs. Eisenhower; Governor Dewey, Senator Ives, Mr. John Roosevelt, Miss Gloria Swanson and Mrs. F. H. LaGuardia where I made a short talk and played the **"Saint Louis Blues"** on my trumpet receiving hearty congratulations from our President-elect and Mrs. Eisenhower (Mamie). The Monarch Elks' Band played **"Hike With Ike"** and the author, Mr. Jack Gould, sang with them just as he sang it in Chicago at the Republican Convention.

I thought the Race newspapers of Harlem would have made a news item of this, but they seemed to have wanted Stevenson and Sparkman's **"Boogie."** so, the old saying is, "He who laughs last, laughs best."

When Senator Nixon, now Vice President-elect appeared on television, I was an invited guest and we were photographed together with his arm around me and Mrs. Nixon at his side. I thought that would have been a story for the Race papers, but NO.

The Press forgets this famous quotation—"I care not who makes the Nation's Laws, if I can write the Nation's Songs."

They discriminate in so many ways, because I wrote the **"Saint Louis Blues,"** but, forget that I wrote the Anthem, **"They That Sow In Tears Shall Reap In Joy,"** and hundreds of other sacred compositions that could be sung in choirs of the Nation and published many important books. They also, forget that **"Saint Louis Blues"** makes me about as much money as if I were a Congressman or a college president and this song glorifies our Race around the world."

So, for "Rank discrimination." I wonder at times who is most to be blamed, 'The opponents of the Civil Rights Bill, or some of my folks.'"

Monday, before election, I rode in a motorcade. The car carried my name on a banner and someone threw papers from the New York Times dated, October 24th, attacking Governor Dewey with their names signed, forgetting that New York under Governor Dewey is the first state in the Union to wipe out segregation and race discrimination by Anti-discrimination laws.

So, it was gratifying to hear that on Monday morning he announced over radio that I would appear on television at the Astor Hotel supporting Eisenhower, and there he introduced me to say a few words. I made a short talk telling them about our song, **"Hike With Ike."** that I am a "Republican by tradition." Born in Florence, Ala., the birthplace of the first Negro elected to Congress from the North, Oscar DePriest and was the home of James T. Rapier, Congressman in Reconstruction Days. Many times, my father told me how he helped hide Rapier from the Ku Klux on an Island in the Tennessee River until they colud spirit him away to Washington.

You will not see that in the papers, but it is in my books.

This letter is written in the spirit of Thanksgiving with the hope we will continue to "Render unto Caesar that which is Caesar's" and render unto God thanks for the blessings bestowed on us, most especially, from the day of Lincoln's Emancipation Proclamation.

One wonderful thing about America is that we can wear shoes, or go barefooted. We can vote for whom we please and that is our business.

In the long run we find that God helps those who help themselves.

It is in the Spiirt of Thanksgiving that I attach my name.

Very truly yours,
W. C. HANDY

'Father of Blues' Complains Of 'Slight' By Negro Press

NEW YORK. — (ANP) — W. C. Handy unburdened his mind of a few things that were troubling him in a recent letter, which he said was "written in a spirit of Thanksgiving for a wonderful America, where a man can wear shoes or go barefoot and vote as he sees fit."

"I am already giving thanks for my blessings daily, since it was at this time nine years ago that I fell in the subway and sustained a fractured skull," the Father of the Blues wrote. "I cannot remember the first pain, and since that time no illness has prevented me from trying to serve humanity."

The colorful figure of American music, who now operates a music publishing house at 53rd and Broadway (the heart of Tin Pan Alley), expressed pride over his tripl television appearances in October—with the ASCAP story. But, he wrote, my greatest joy was over the publishing of a song, "Hike With Ike," during the political campaign.

Campaigns With God

"I thought the race newspapers of Harlem would have made a news item of this, but they seemed to have wanted Stevenson and Sparkman's "Boogie," states the creator of the immortal "St. Louis Blues." He was recently honored at his 79th Birthday Dinner Party at the Waldorf Astoria given by the W. C. Handy Foundation for the Blind.

The reflective Handy told how he had sent thousands of copies of his songs with letters over the nation at his own expense and received congratulations from all parts of the country of how he occupied the speakers' stand in Harlem with Gen. and Mrs. Eisenhower, Gov. Thomas E. Dewey, Sen. Irving Ives, John Roosevelt, Miss Gloria Swanson and Mrs. F. H. LaGuardia—and how he played the "St. Louis Blues" on his trumpet during the occasion, and how the Elks' band played "Hike With Ike" and the author, Jack Gould, sang it with them as he did at the GOP national convention.

He told how he appeared on television with Vice President-elect and Mrs. Nixon, with Sen. Nixon's arm around him. Referring to this he wrote—"I thought that would have been a good story for the Race papers, but, no.

Cites Press 'Bias'

Then the aged artist unbridled all his feelings, stating:

"The press forgets this famous quotation—'I care not who makes the nation's laws, if I can write the nation's songs!

"They discriminate in so many ways, because I wrote the St. Louis Blues, but forget that I wrote the anthem, 'They that Sow in Tears, Shall Reap in Joy,' and hundreds of other sacred compositions that could be sung in choirs of the nation. They also forget that the 'St. Louis Blues' makes me about as much money as if I were a congressman or a college president and that his song glorifies our Race around the world, the celebrated composer wrote.

"So for 'rank discrimination' I wonder at times who is most to be blamed—the opponents of the civil rights or some of my folk," he continued.

"Monday before election I rode in a motorcade. The car carried my name on a banner and someone threw papers from the New York Times dated, Oct. 24, attacking Gov. Dewey with their names signed, forgetting that New York under Gov. Dewey was the first state in the union to wipe out race discrimination with an FEPC law.

Recalls History

"I appeared on television with Eisenhower at the Astor hotel. He introduced me and I made a short talk telling about our song, 'Hike with Ike.' I am a Republican by tradition. I was born in Florence, Ala., birthplace of the first Negro elected to Congress from the north, Oscar DePriest, and the home of James T. Rapier, congressman in Reconstruction Days. Many times, my father told me how he helped hide Rapier from the Ku Klux Klan on an island in the Tennessee river until they could spirit him away to Washington.

"You will not see that in the papers, but it's in my books," he wrote.

Ending on a philosophical note, The Father of the Blues stated:

"This letter is written in the spirit of Thanksgiving with the hope we will continue to 'render unto Caesar that which is Caesar's' and render unto God thanks for the blessings bestowed on us, most especially, from the day of Lincoln's Emancipation Proclamation."

W. C. Handy, 'Great American'

His Birthday Left A Flock Of Unforgettable Memories; Receives Mark Twain Knighthood

NEW YORK — Speaking of his recent birthday celebration at the Waldorf-Astoria hotel, W. C. Handy, venerable composer-publisher, had this to say:

"My 79th birthday has passed with a flock of unforgetable memories, as you might imagine."

Movietone News and Movietone Television News recorded both news and films of the reception.

A Picturesque Scene

'Twas a picturesque scene on the Starlight Roof of the famous hotel, which perhaps gets its name through the wonderful lighting system of the ceiling which had stars for lights that twinkled in and out during the dinner.

A forty-eight page souvenir journal, printed by Charles Passantine, was passed out by Mrs. Roberta Bosley Hubert, head of the sponsoring committee, who also read a letter which said in part:

A Great American

" 'Children, I'm convinced that 'de Lord's done laid his hands on us.... Had it not been so there would not have been this wonderful Citizens W. C. Handy Birthday Committee ... filled with love, affection and esteem for the great American we are honoring on his 79th birthday.' "

In addition, the honoree received a poem from Andy Razaf, songwriter, and an autographed book entitled "On Our Way."

Among other gifts was a life membership to the International Mark Twain Society which read in part:

Knighted By Society

"In recognition of your great and lasting contribution to American music, your fellow members have unanimously elected you — Knight of Mark Twain, in succession to our much beloved member George Washington Carver."

Signees included: Cyril Clemens, president, and honorary members including President Harry S. Truman, Winston Churchill, Clement R. Attlee, President-elect Dwight D. Eisenhower, Mrs. Franklin D. Roosevelt and Alben W. Barkley, vice-president.

Mr. Handy's guests of honor were Mrs. Bertha Foxx, founder of the School for Colored Blind, in Mississippi; and Matthew Thornton Sr., mayor of Beale st. Memphis, who is also blind.

Ethel Waters Present

Ethel Waters, the first to sing Mr. Handy's "St. Louis Blues," Eubie Blake, Noble Sissle, Lee Whipper, Joseph Rosenfield, John Abbot and son, Francis, of Europe; Otto Harbach, president of ASCAP, of which Mr. Handy is a member; Mrs. Nora Douglas Holt, Dr. Leonard W. Mayo, Miss Fannie Hurst, and many others were among those present.

The climax was a tribute at Mt. Calvary Church, where Clarence Snead, minister of music, presented a program of Handy publications sung by the Young People's Choir and the St. Mark Choir, under organist Whitted.

Celebrities Honor W. C. Handy

Leading Citizens Join In New York Fete

NEW YORK — (SNS) — W. C. Handy, "Father of the Blues," was honored Thursday on the occasion of his 79th birthday, with a testimonial in the Starlight Roof of the Waldorf Astoria.

Prominent citizens from the world of music, theatre, sports, literature, including Duke Ellington, Talluah Bankhead, Jackie Robinson. Miss Fannie Hurst, Dr. Ralph Bunche and Dr. Dorothy B. Ferebee were guests at the dinner which was sponsored by a nation-wide committee.

Atlantans sponsoring and participating in the dinner included Mrs. W. A. Scott, Sr., mother of the founder of the Scott Newspaper Syndicate and Atlanta Daily World, Dr. Rufus E. Clement, president of Atlanta University and Atty. Austin T. Walden.

In addition to paying honor to Mr. Handy, world-famous composer, ...dician and publisher, the birthday dinner afforded an opportunity to acquaint a wider public with a humanitarian project very close to Mr. Handy's heart—the W C. Handy Foundation for the Blind, Inc., of which he is honorary president.

It has national headquarters in New York, but is beginning to establish chapters in local communities in other parts of the country.

The president is the Honorable Myles A. Paige, Justice of the Court of Special Sessions, New York.

Co-chairmen of the dinner was Ed Sullivan, Noble Sissle, and the Honorable William H. Hastie.

Chairman of entertainment was Leigh Whipper. Mrs. Fannie E. Robinson is chairman of hospitality.

Among the national personalities sponsoring the dinner were George Abbott, Juanita Hall, Mrs. Anna Arnold Hedgeman, Richard Rogers, Danton Walker, Honorable Lester A. Walton, Dr. Raymond E. Jackson, Miss Muriel Rahm, Mrs. Count Basie, Mrs. Mary McLeod Bethune, Nat King Cole, Benny Goodman, Lester B. Granger, Mantan Moreland, Jinx Falkenburg McCray, Ted Poston, Honorable Adam Clayton Powell, P. L. Prattis, Skitch Henderson, Deems Taylor, Dick Campbell, Oscar Hammerstein II, Miss Alberta Hunter, Andy Kirk, Ted Mack, Mary Margaret McBride,

Handy 'Blue' Over Blues

Tells His Side Of Story

CLEVELAND, Ohio — W. C. Handy, "the daddy of the blues," told a largely-white group in a conference here this week that "The Negro is losing his great heritage in American culture by turning up his nose at blues and ragtime music."

Handy was in the city to make an appearance on a program to aid a musicians' scholarship fund. He was given a conference with members of the Cleveland daily newspapers as a prelude to his formal appearance.

Handy scored the 'high-hat' attitude that colored people take regarding 'the one music that is actually and characteristically their own.

He told the newsmen that in the future America will be remembered for its ragtime, blues and jazz music "Negroes who ape white musicians, and lose their own identities in the process, will find themselves left out of the picture then," he said.

Handy Says Negro Forgetting Culture

LOUISVILLE, Ky. (ANP)—Negroes are forgetting and losing their own active culture, W. C. Handy, famed "father of the blues," declared here as he appeared at a benefit performance of the National Association of Negro Musicians.

Negro 'blues great sounds note of hope

BY THOMAS F. BILL
News staff writer

FLORENCE, Ala., May 26—The man who brought the work songs and spirituals of his people to a waiting world had completed a triumphant homecoming today.

His face broke into frequent smiles as his "mind's eyes" saw his old home town.

His face beamed with pride as he ran his fingers over the smooth, sturdy construction of a $256,000 school named in his honor.

He sat quietly and listened to words of praise said for him. Occasionally he placed a hand up to his ear to catch a word or phrase.

See photo on Page 2

And then, when it came his turn to speak he shuffled to the microphone with a cane in one hand and a shiny trumpet in the other.

Everyone held his breath as the 78-year-old man held the trumpet up to his lips.

"I can talk much better," he explained, "if I play a little first."

THUS, W. C. HANDY returned to Florence.

The man who went from a one-room school armed with the philosophy of McGuffey's Reader had blazed a trail of molk music that today stretched around the world. His agents work in London, Tokyo, in cities in South America and Australia. His success, he said, is due to the unlimited opportunities still offered by the American way of life, and in his own philosophy:

"There is no excellence without great labor."

As the famed composer of "Memphis Blues" and "St. Louis Blues" lifted the trumpet to his lips the audience held its breath. Then the auditorium of the W. C. Handy School was filled with the music of one of Handy's latest spirituals: "They That Sowed in Tears Shall Reap in Joy."

The melody was that of a spiritual, but the notes were blue. . . . The same clamoring of a captive spirit seeking release through religion. . . . The same haunting strain that has made the blues.

"I see in my minds eye the old cypress tree. . . . The miles of woodland where in my boyhood days I walked. I learned even then, there is no excellence without great labor," he said.

HE ILLUSTRATED his philosophy with a story about two brothers.

"One is like a moth; flying around a candle flame until he is scorched and burned.

"The other is a plodder, who gains strength physically and spiritually as he approaches success."

The blind composer told the audience of his early days in Florence, and of his schooling under the late Prof. Y. A. Wallace at Slater School.

"I saw and felt something in Negro music that others missed. I could feel it better because I was a member of that race," he explained.

He told of organizing a quartet in 1893 in Birmingham.

"With but 20 cents between us, we sang our way to the World's Fair," he said.

He later told of being broke and sleeping on the cobblestones of the levee in St. Louis.

"Here I would listen the the worksongs of the dock workers and roustabouts. From this came the ragtime.

"I TOOK OUT of the Negro's heart the suffering, aspirations, desire and freedom and a feeling that he had nothing but God on which to lean. I put it into music and it was the blues."

He told of selling the Memphis Blues for less than $100. He told how he later was able to copywright the song.

"All around you today are opportunities for success," he said. "Prepare yourselves so you can recognize them and make the most of them."

"I can't see this fine school, but I can feeli t," Handy said. "I am grateful that the city of Florence has perpetually my name in this school.

"I hope my story will convince you you are living in the greatest country in the world. Inventions haven't even touched the surface.

"There is still demand for much that must come from the Negro mind. Just remember—there is no excellence without great labor."

* * *

W. H. LEWIS, principal of the Handy School conducted the dedicatory program which featured music by Handy played and sung by the faculty and students. Edward Nelson, a graduate, sang and conducted a third-grade chorus in "Bless This House." Prof. A. B. Green, Rockford, played two piano selections.

J. W. Powell, superintendent of city schools, spoke briefly and introduced members of the City Board of Education.

"Today, as never before," Mr. Powell said, "the world needs this excellence that can be achieved only by hard labor."

The school, erected at a cost of $256,000, not counting equipment, has an enrollment of 503. It has 14 classrooms and 13 teachers.

Maryland claims it has the only virgin hemlock forest in the Eastern part of the United States.

W.C. Handy, Razaf Works Go To Howard

WASHINGTON, D. C. — The works of W. C. Handy and Andy Razaf, two of America's foremost composers of popular music, have been presented to Howard university's Moorland Foundation of Negro Life and History, university officials announced this week.

These gifts will be a part of the university's collection of Negro music which currently being compiled.

When completed, the collection will include photographs, souvenir programs, circulars, articles, clippings, biographical notes, and ephemeral material, relating to Negro music and musicians of historical significance.

Others who have contributed to the university's collection include Rosamond Johnson, Eubie Blake, Louis Armstrong, Idella Kohke, Hazel Scott, Lester A. Walton, Etta Moten, Muriel Smith, Nat "King" Cole, and Leigh Whipper.

Blues king opens "speech"—W. C. Handy, world-famous "father of the blues," is shown as he returned to his native home of Florence Sunday where he spoke at the dedication of a modern, $256,000 school named in his honor. He opened his remarks by playing one of his spirituals.

Handy Pens A New Tune, 'Money Blues'

ALBANY, N.Y.—W. C. Handy, father of the blues, caught the James E. Strates Shows, Inc. singing the blues, "The St. Louis Blues."

Mr. Handy discovered that the performers sang his blues on June 4 outside Albany and again on July 14 and 15 in Watertown.

He discovered, too, that the tune, which he composed, was being used for profit and without authorization.

With the New World Music Corp. as co-plaintiff, he has filed a suit in Utica federal court against the Shows for an injunction and minimum damages of $250.

Attend Testimonial To Famed W.C.

Mrs. Fannie Brice, Leigh Whipper, and Mathew Thornton, Mayor of Beale st., Memphis, were among the many guests attending the testimonial to W. C. Handy (center), last week at the Waldorf-Astoria hotel in NYC.

Show World Pays Tribute To Handy

By JAMES L. HICKS

NEW YORK — W. C. Handy the granddaddy of all the blues, celebrated his 79th birthday Thursday night of last week by singing the song, which brought him fame, to a distinguished audience of theatrical personalities gathered at a dinner in the Starlight-Roof of the Waldorf-Astoria Hotel.

While the dinner was staged to celebrate Mr. Handy's birthday, the greatest emphasis of the evening was made on the W. C. Handy Foundation for the Blind, an organization founded by Mr. Handy to promote equal opportunities for the 50,000 blind colored people in the nation, particularly in areas where they are discriminated against because of their race.

Noble Sissle Chairman

Fifteen states in the nation still provide segregated educational facilities for blind colored students.

With bandleader Noble Sissle serving as chairman of the dinner and columnist Ed Sullivan, acting as co-chairman, citations were presented to the Tee Golf Club of New York as the organization which has contributed most to the welfare of the blind through the Handy Foundation.

Principal Cited

A second citation was given to Mrs. Martha Fox of Jackson, Miss., in recognition for her work in aiding the blind. Mrs. Fox, herself partially blind, is principal of a school for the blind in Jackson.

Among those addressing the dinner meeting was Dr. Leonard W. Mayo, director of the Association for the Aid to Crippled Children, who called the Handy Foundation a "Beacon" and a "symbol" not only to the 50,000 colored blind of the nation, but to all other blind persons in other racial groups.

Fills Great Need

He stressed the fact that the segregated schools do not have facilities to offer colored blind students comparable to that given whites, and said the Handy Foundation would fill this need by supplying these schools with such articles as braille library books, braille writing machines and other special equipment used in educating the blind.

Mr. Handy was surprised and warmly touched by a song dedicated to him on his birthday which was sung at the dinner. The tune was called "Handy" and special lyrics had been written for it to the tune of the popular song "Candy."

Sang In Strong Voice

The 79-year-old song writer appeared hale and hearty for his years and sang his now famous song in strong voice.

Among others listed as co-chairmen of the dinner which is an annual affair, were Tallulah Bankhead, Dr. Dorothy B. Ferebee and the late Dr. Louis T. Wright.

The Handy Foundation is headed by Judge Myles Paige of Brooklyn.

Lenten Guideposts-

Negro singer prays audience will feel God near

BY ROLAND HAYES

The first great turning point in my life occurred when I was a teen-age boy working in a window sash factory in Chattanooga, Tenn.

I always sang during my work, because it was as natural for me to sing as to breathe. The factory owners didn't generally allow it, but when they discovered that the men worked better when I sang, no one stopped me.

Somehow my singing came to the attention of other people, because one day I was invited to sing in a church choir. It was there I met Arthur Calhoun, Negro musician. He invited me to his home where for the first time, I heard the music of Caruso and Melba on phonograph records.

HAYES

I have never been able adequately to describe what happened to me when I listened to those records. It was a religious conversion, for a door seemed to open, revealing to me the dim outline of the purpose which is now my whole life.

I knew suddenly that my goal was to become a great singer, but it went deeper than that. I felt God entering my life majestically, and I sensed that He was choosing me for an Almighty mission.

* * *

FROM THAT MOMENT ON, I realized that I dared not depend on others to help me. To achieve my goal and to discover my mission, I must take chances. Against all advice I quit my factory job and set out to become a singer.

The next years were full of disappointments and setbacks as I traveled from city to city, but inside me a bell rang steadily in my heart. My singing gave a purpose to life.

Finally, I arrived in Boston where I became a page boy in an insurance company. Every day I carried my music to work so I could sing at my desk when not busy. Again my employers did not interfere; in fact, many times the executives would open their doors to listen to me.

* * *

FOR SEVERAL YEARS I SANG in and about Boston during free hours, but I felt I would never really arrive until I had given a recital in Symphony Hall. To accomplish this, I took another great gamble and planned a recital in this famous hall. I had to guarantee the manager $400. I laugh now when I think of the way I went about it.

I took the telephone book and picked out 2000 names, trying to select wealthy Back Bay people who I hoped might become patrons of my concert. Then, in my spare time, I pounded out 2000 letters on an old typewriter asking each person to buy two tickets at $1.50 each and explaining what I was trying to do. I was trying to get a hearing.

"The Last Forty Days"

The Shepherd

Barabbas, a robber
"But ye desised a murderer."
Acts 4:14

In dungeon cell, dim-lit and small . . . Two men lay under the judgment hall . . . Of Pilate, heard the angry crowd . . . Yell Crucify! Barabbas cowed . . . Had wept as anxious hours passed . . . He feared the dawn would be his last . . . But Jesus quieted his alarm . . . Barabbas, you shall know no harm . . . For this my Father's will insures . . . That I shall give my life for yours. — JULIEN C. HYER.

The letters began coming in with amazing speed. The life insurance company where I worked took half of Symphony Hall. On the night of the concert 700 people were turned away, and I cleared $2000. Success had arrived.

* * *

BUT SHORTLY AFTER this triumph, I woke up one night and began to pace the floor. Why this strange restlessness? Suddenly I felt His spirit in me. My mission in life, obscure until now, became clear. Our race had a contribution to give the world, and somehow I had been selected for a special role. My singing had been given to me as an instrument to promote better racial understanding.

Since then each night before commencing my concert I pause a moment. With closed eyes I stand quietly facing the audience and pray, "God, please blot out Roland Hayes so that the people will see only Thee." Thus, I become a channel through which God's spirit flows to uplift the audience and create in them understanding.

* * *

MY SCHEDULED CONCERT in Berlin coincided with the period when the French Army was policing the Rhine with Negro troops from their African possessions. German indignation was high.

I remained in Prague until just two days before the concert. The American consul there received several angry letters protesting my singing in Berlin, asking if an American Negro was to insult the spirit of Goethe, Schiller and other great German writers by singing plantation songs from the cotton fields of America.

I was worried about this storm of protest. The American consul in Prague advised me not to go to Berlin, but others suggested my singing might do much to improve the racial understanding in Germany.

I decided to accept the challenge since I owed everything to taking just such chances. This was no time for the easy way out.

* * *

SLIPPING INTO THE CITY incognito, I remained in my hotel room, leaving only for a stroll at night in the Tiergarten. On the night of the concert I took a closed taxicab with my Negro accompanist to Beethoven Hall.

The hall was packed. At the given hour I walked on the stage with my accompanist. The stage itself was white with light, but the deep hall looked like a black cave. At my appearance a barrage of hisses, like arrows of hatred, shot out of every corner of the hall. These angry missiles seemed to be aimed at my breast.

It was a terrifying experience. I fought back the panic that threatened to engulf me. Then I remembered Him.

With hands clasped before me, I stood there, praying that Roland Hayes might be entirely blotted out of the picture, that the people sitting there might feel only the spirit of God flowing through melody and rhythm, that racial and national prejudices might be forgotten.

* * *

WHEN I DO THIS SINCERELY, the audience instinctively senses what is happening. But this was the hardest audience I have ever faced. I stood there in the curve of the piano, my head up, my eyes closed, letting the spirit do the work.

The hisses continued . . . two minutes, three, four, five on to an interminable 10 minutes. I stood in silence. Then slowly the noise began to die down. Was the spirit taking effect or were they just getting tired? The answer would come when I began to sing.

Without turning my head from the audience, I told my accompanist to play Shubert's "Thou Art My Peace." It begins softly, almost in a whisper. As the clear notes of the piano playing this song floated out over the audience it fell silent. Then I began to sing.

I then continued with the scheduled concert even singing two French songs that I had originally included in my program. When I finished, they began to applaud, stamping their feet, their hatred forgotten. Soon they were swarming over the stage, shaking my hand and congratulating me. Never did I receive an ovation that meant more.

* * *

THE VICTORY was no personal one. It was God's victory over prejudice and intolerance. He sang through me and won the audience. I was fortunate in that I could be the instrument of His power and glory.

* * *

TOMORROW — What does a man think about when he is building a home for the United Nations? Joe Sceppa, a construction boss, has an interesting story to tell.

From the magazine Guidepost and copyright 1952 by Guideposts Associates Inc., Pawling, N. Y.
(Released by The Register and Tribune Syndicate).

Roland Hayes Makes A Hit In Memphis

MEMPHIS, Tenn.—(ANP)—Approximately 750 persons of both races in Memphis last week heard tenor Roland Hayses in a varied program of Italian, German, French and English songs at the Mt. Olive Cathedral.

Critics praised the noted singer as having a voice that can vary effortlessly between a deep, rich tenor and an effective half-voice floating off into the distance.

Said one critic, "most of his tones are pure and lyric in quality, and his voice gained in fexibility as the program progressed."

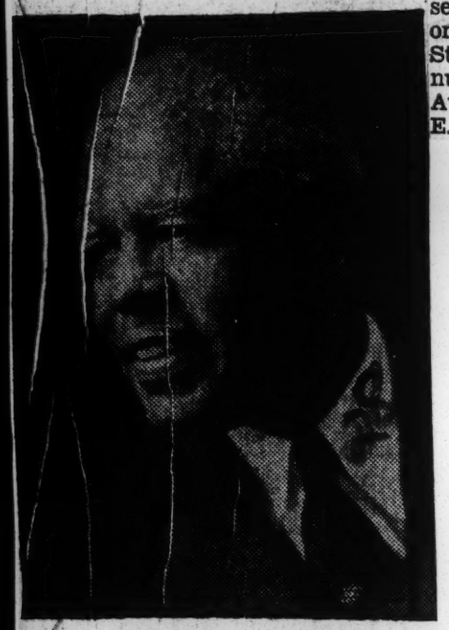
"Eleves Dance" by Handel was the highlight of his opening group of 18th century songs. It was followed by two German and French songs of the middle 19th century.

But it was in the last two groups, songs of the spirituals, that Roland Hayes came into his fullest. Five Negro work songs, with their simple, utterly realistic view of life, comprised one group. A quintet of related spirituals on the life of Christ, arranged by Hayes himself, closed "his formal program with an eloquent voice and sensitive artistry."

The last one, "He Never Said a Mumbling Word," was done almost in a whisper and withou piano.

WORLD-WIDE ATTENDANCES HAIL GREAT TENOR'S ART

In the past few seasons, Roland Hayes, outstanding Negro tenor, who will give a recital on Thursday, July 17, 8 p. m. at The Wesley Memorial Methodist Church.



ROLAND HAYES

Roland Hayes, has been heard from Maine to California, from northern Canada to Mexico and in the concert halls of Europe.

Success has followed success for the distinguished tenor, whose progress in the field of vocal art has won him many distinctions, including the award of the degrees of Doctor of Music from Boston University, Harvard University, Ohio Wesleyan University and Doctor of Laws from Morehouse college.

Chosen as the firsct Negro artist in the field of music to represent his people in the seventy-fifth anniversary of the Thirteenth Amendment celebrated on December 21, 1940 in the Nation's capital, Roland Hayes was heard by a distinguished audience in the concert hall of the Library of Congress.

Command performances before King George and Queen Mary are among his treasured memories. Hayes' concerts in Royal Albert Hall, London, England, in September, 1943, and the National Art Gallery, London, with Dame Myra Hess, have been praised by U. S. Ambassador John S. Winant and General Jacob L. Devers.

This celebrated artist is being presented by the National Youth Conference of the Colored Methodist Episcopal Church. The beautiful and spacious auditorium of the Wesley Memorial Methodist Church, located at 63 Auburn Avenue, was freely loaned to the Youth Conference by Bishop Arthur J. Moore and the officers and members of the North Georgia Methodist Conference, as an expression of the good will which has existed between these two bodies over the years.

General admission is $1.75, reserved seats are $2.50. Tickets are on sale at Amos Drug Co., 3 Ashby St., Yates and Milton Drug Stores numbers one and two, on Auburn Avenue and on Fair St. All C. M. E. Churches have tickets also.

Fletcher Henderson Fund Set Up To Aid Musicians

By International News Service

NEW YORK — Fletcher Henderson, the man who is credited with introducing swing and one of the greatest pioneers in jazz, learned from his sick bed in Harlem Sunday that he has made still another contribution to the music world.

Disc jockey Martin Block announced here that a Fletcher Henderson Fund to benefit needy musicians who have made substantial contributions to the rise of jazz and swing music has been established on a permanent and continuing basis.

* * *

THE FUND WAS set up recently when the 52-year-old Henderson was paralyzed as a result of a stroke—and completely broke.

Block reassembled the original Benny Goodman Trio, consisting of Goodman, drummer Gene Krupa, and pianist Teddy Wilson, for a jam session which was recorded and is being offered to fans who contribute $7 to the Fletcher Henderson Fund.

Henderson, a graduate of Atlanta University, is considered by music authorities to have organized the first real great Negro jazz bands.

He originally came to national notice in 1920 in New York. Five years later, he brought trumpeteer Louis Armstrong from Chicago to join his band.

Musicians' Fund Named For Artist

A fund to aid needy musicians who have made worthwhile contributions to swing and jazz has been set up in New York in honor of 52-year-old Fletcher Henderson, who is credited with establishing the first colored jazz band. The former Benny Goodman artist received the news from his sick bed in Harlem. He is paralyzed, and broke.

"The Hills Of Korea" Tan GI's Melody To Be Released Soon

FORT JACKSON, S.C Mar. 28 — One lovely November night in 1950, an American soldier walked a deserted guard post near Seoul, Korea, his thoughts a thousand miles away back in his hometown of Montgomery, Ala. He began to sing, putting his thoughts to music.

Little did Corporal Joseph C. Murphy dream that the song he sang to cheer himself up that chill night would ever land hit a contract with a major publishing house or place him before some of the top radio microphones and television cameras in the United State.

But, almost stranger than fiction, that's exactly what happened.

Corporal Murphy's song, a ballad called "The Hills of Korea" will soon be released nationwide by Hilland Range, Inc. publishers. In the meantime, he has been plugging the tune over disc jockey and other shows throughout the country.

His publishers have high hopes that "The Hills of Korea will emerge as one of the outstanding songs to come out of the Korean war.

Back at Fort Jackson this week after a whirlwind tour of personal appearances arranged by the Pentagon, the 23-year old son of a Negro minister told the story of how he came to write the song that threatens to sweep him to an overnight success as a composer.

Corporal Murphy had learned several native songs for a teenage Korean lad named Kim who was sort of ascot for the 65th Ordinance Company, Murphy's outfit.

One Korean song-a love tragedy in which a young groom met with an accident while going to work in the mountains and had to send his bride back to her mother-particularly impressed the American soldier.

"When I went on guard duty several nights later, I was very lonely and somehow the idea just came to me to compare the hills of Korea with the hills of home," the young songwriter said.

So as Corporal Murphy walked his post, he composed this stanza:

"The hills of Korea are mighty hard to climb,
The roads are rough and rocky and there's dust most of the time.
How I miss those highways and those advertising signs;
See the weary travelers resting underneath the shady pines.
But most of all I miss my darling, though she's far across the sea.
And the thought that's keepin alive is to know she cares for me.
Some day when this is over, then I won't have to roam-
Cause the hills of Korea were never like the hills of hoe."

Many songs have tried to capture the loneliness of a soldier away from home before, but few have had quite the realistic touch of Corporal Murphy's tune. His publishers feel that the song is a true expression of a soldier's feeling in Korea, he said.

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Corporal Murphy returned to the United States last January after 15 and a half months in Korea to find publishers very much interested in song. He was ordered to Washington where Pentagon official helped him contract the tune and take a round of personal appearances on behalf of his expected new hit.

During March the Army corporal either sang in person or through tape recording on "Pentagon Washington," Dumont Television Network; "Art Ford Show," WNEW, New York; "Armed Forces Revenue" and "Poole's Paradise," Mutual Network.

He is scheduled to appear at the annual convention of the National Association of Radio and Television Broadcaster in Chicago early in April. Tenative guest appearances have also been arranged for "We the People" and "Voice of America" programs.

Corporal Murphy's first interest in music dates back to his family circle in Montgoery, where his Murphy, used to gather their five parents, the Rev. and Mrs. A. W. children around the piano for regular songfests.

Joseph's clear tenor voice was also heard in the Loveless High School choir and in a quarter that sang regularly over Station WMGY on Sunday mornings before he enlisted in the Army in 1948.

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Since that fateful night on guard duty in Korea, Corporal Murphy has written several other songs which he hopes to publish if "The Hills of Korea" proves a hit.

How does Corporal Murphy feel about his newly-won fame?

"It's wonderful" he says.

Fortune Smiles On Returning Hero

"Hills Of Korea," Song Of Lonely GI, Looks Like Hit

FORT JACKSON, S. C., — One lonely November night in 1950, an American soldier walked a deserted guard post near Seoul, Korea, his thoughts a thousand miles away back in his hometown of Montogomery, Ala. He began to sing, putting his thoughts to music.

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Corporal Murphy had learned several native songs from a teenage Korean lad named Kim who was sort of mascot for the 65th Ordnance Company, Murphy's outfit.

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* * *

SO AS CORPORAL Murphy walked his post, he composed this stanza:

"The hills of Korea are mighty hard to climb,
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How I miss those highways and those advertising signs;
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But most of all I miss my darling, though she's far across the sea - -
And the thought that's keeping me alive is to know she cares for me.
Some day when this is over, then I won't have to roam - -
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28 1952

THE HILLS OF KOREA
By- Cpl. Joseph Murphy

'Hills Of Korea', Born On Lips Of Lonely GI On Guard, Top War Song

November. P.15 Evening Star Dat. 4-19-52

28

New Ballad Brings Fame To Ala. Vet.

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SONG WRITING SOLDIER — Composer of the hit tune "The Hills of Korea," Cpl. Joseph Murphy (center) of Birmingham, Ala., returns to the U. S., for appearance on NBC-radio's "Stars in Khaki 'n Blue." Cpl. Murphy is seen here with Ed Burton (left) of Hill and Range Songs, Murphy's publishers; and Carl Haverlin (right) president of Broadcast Music Inc., licensee of Hill and Range Songs. Keystone photo.

GI's Korea 'Lonely' Song Looms as Big Record Hit

Alabaman Wrote Tune While on Guard

Army D-J Composer—Corp. Joseph C. Murphy of Montgomery, Ala., now at Fort Jackson, S. C., gets set to spin a disc of "The Hills of Korea," a song he wrote while walking guard duty in Korea during the winter of 1950. The song has been published and will be released in the near future.—U. S. Army Photo.

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How does Corporal Murphy feel about his newly won fame?

"It's wonderful," he says.

28 1952

NATALIE HINDERAS

Dept. 1-19-52

The Dillard University Lyceum Committee is bringing another fine musical attraction to the city on Thursday evening, January 17th. Miss Natalie Hinderas, concert pianist, will make her first New Orleans appearance in concert at Henson Hall. New Orleans, La.

Miss Hinderas, a graduate of Oberlin Conservatory, and the Philadelphia Conservatory, is a pupil of the late Mme. Olga Samaroff-Stowski. She has just returned from a year of study and concertizing in European countries under a ~~Whitney~~ Foundation Grant.

28 1952

Altonell Hines

Opera Star Arrives In Paris

Altonell Hines, New York City, first member of the cast of "Four Saints in Three Acts" to arrive in Paris, smiles a greeting upon her first sight of the French capital. The Gertrude Stein-Virgil Thomson opera had its European premiere on May 30, to be followed by seven other performances. Miss Hines was in the original New York production. (Ollie Stewart Photo)

Graham Jackson Answers Wife's Divorce Petition

In an answer to his wife's divorce petition, Graham Jackson has denied charges of extreme cruelty and marital infidelity.

Jackson contends that he has been attentive to Mrs. Jackson "constantly" and has implored her to spend more time at home and enjoy some degree of family life."

Mrs. Lurlene Jackson filed a petition for divorce in September. At a preliminary hearing she was granted $50 a month temporary alimony.

The Atlanta school teacher had also charged that people congregated in her home where Jackson broadcasts a radio program. The musician denied this and sets up that Mrs. Jackson has "spent so little time at home that she can have no knowledge of the various conditions which she has alleged to exist."

Asking that Mrs. Jackson's demand for permanent alimony and attorney fees be denied, the document avers that Jackson is "not a man of wealth, that he has no assured income and that his income for the years 1950 and 1951 respectively exceeded his expenses in earning that income by less than $1,500.

Jackson's attorney also filed a demurrer which asks that paragraphs of Mrs. Jackson's petition which allege marital infidelity be stricken. The demurrer contends that these paragraphs are "vague, indefinite and uncertain" in that they do not specify the date or the person.

Mahalia Jackson In Sellout Concert; Sails for Paris

NEW Y ORK —(ANP) — Joe Bostic's third annual Gospel and Religious Music Festival, starring Mahalia Jackson and a galaxy of the nation's outstanding gospel singing stars, overflowed Carnegie Hall Sunday night and delighted both the eye and the ear.

Making her final appearance in this country before sailing for a six-week European tour, Miss Jackson re-established her right to the title of Queen of the Gospel Singers.

Resplendent in a sweeping velvet robe, the New Orleans-born singer held the rapt attention of her audience. Her versatility was demonstrated in such favorites as "He'll Understand and Say Well Done," "In My Home Over There" and her best-selling Apollo records versions of "Move On Up A Little Higher" and the more recent "In the Upper Room". She was particularly effective in the latter which closed the brilliant evening of sorrow songs and spirituals on an ecstatic note.

Tribute to Bostic

Suave master of ceremonies Larry Fuller paid tribute to Bostic's "Courage, faith and vision" in firmly establishing gospel singing as a part of musical Americana."

Other crowd-pleasing attractions at the concert included the Daniels Singers of Augusta, Georgia, Chicago's Gospelaires, highlighting the popular Narcellus McKissick; The Clara Ward Singers, of Philadelphia and the colorful Belleville Choir of Belleville, Va.

Others who appeared were The Angelites, Brooklyn; Organist Dickie Mitchell, of Pasadena, Calif.; the Davis Singers, Philadelphia; the Singing Echoes, Sumpter South Carolina and the Keys of Harmony, Montgomery, Ala.

Paris Bound

Miss Jackson left last week en route for Paris, where she will begin a six-week tour of major European cities with concerts at Salle Pleyel, Paris' Carnegie Hall.

The singer's tour, under the supervision of Charles Delaunay, president of the Federation des Hot Clubs Francais (a hybrid organization of the Hot Club de France) will take her to Lyons, Bordeaux, and England.

In 1951 Miss Jackson's record, "I Can Put My Trust in Jesus" was awarded "Le Grand Prix Du Disque" by the French Academy of Music.

Europe Likes Mahalia

Tour A Huge Success

LONDON — (ANP) — Mahalia Jackson now enjoys the distinction of being the first lady of gospel singing on two continents.

Her current tour of major European cities has been a series of box office triumphs for an artist who learned her first spiritual from an old man on New Orleans waterfront.

Although few Europeans knew Miss Jackson except for her Apollo recordings which have enjoyed tremendous sales, she has played to sell-out concerts in every city she has appeared.

In Paris an outstanding audience jammed to capacity the giant Salle Pleyel.

Her three days in Denmark found Miss Jackson singing to more than 8,000 people. In this nation, Miss Jackson's records, "Holy Night, Silent Night," already a favorite among the Scandinavian people, zoomed as the highest-selling foreign record when 20,000 orders were phoned or written in.

Her Drums Scored New Triumphs With Jose Iturbi

Elayne Jones, twenty-two-year-old tympanist, was personally selected by Jose Iturbi to appear with him at the Carnegie Hall concert, is shown warming up her technique with the noted pianist-conductor at a pre-concert rehearsal. A graduate of the Juilliard Institute, Elayne has played three years with City Center Opera Orchestra and also has played with Leopold Stokowski on his RCA Victor Orchestra. She won her City Center post in a competition with fifteen other accomplished tympanists — (Photo Courtesy Philadelphia Baton).

28 1952

Gladys Maria Knight

GLADYS MARIA KNIGHT

7-Year-Old Contralto To Be Presented By MBC Club

The Students Art Club at Morris Brown College, sponsored by Mrs. Ruth Hall Hodges, is presenting Little Gladys Maria Knight seven-year-old contralto, in recital in the college chapel, Sunday February 10 at five o'clock in the afternoon.

Gladys sings classical, secular and sacred music. Critics have said "her voice is indeed like the voice of Marion Anderson in the making." She will sing Brahms Lullaby in the smooth flowing Latin and Ava Maria in German.

She is Atlanta's own child wonder, being presented for the first time. Gladys is a third grade pupil of Mrs. Hanley's private school. A member of the Mount Moriah Baptist Church.

The recital will be a formal affair. All little girs and boys attending are asked to come in formal attire. There will be a reception for all following the recital. The young ushers wil be Brenda Joyce Knight, Ann and Johnsy Middeton, Olivia Boggs, June and Bertrich Billings, Carolyn Ann Martin, Peggy Kirby, Sallie Pollock, Virginia Warner and Joan Armstrong.

The male attendants will be Prentiss Yancey David Hodges, Russell Simmons and Merald Knight.

This is the first time Atlanta has been invited to witness such a premiere as this. The public is invited.

Little Gladys Knight

There are reasons for much jubilation in an Atlanta home over on Chestnut Street where proud parents and wishful neighbors are making much over little Gladys Knight, the Atlanta prodigy who has made fame for herself and state in winning the coveted prize in Ted Mack's Amateur hour show.

For sometime Gladys has betrayed much talent in her chosen field of music. In that she attracted the attention of critics and friends who thought she bore much promise. Encouraged on this score, Gladys had the good fortune to try for the high stake — and she won.

This is not the first time that Atlanta and Georgia have given to the world wonders in the field of music, the most technical of all fields.

We congratulate little Gladys in her native prowess and if given the proper attention and encouragement, she may be heard from down the years, making a notable and worthwhile contribution in the field of music.

She is off to a good start; she has nearly all her life before her and hosts of well wishers and this foreboding argues well in her behalf.

Much talent has been wasted because the opportunity of exposure and development never came; here is the person with the opportunity and the occasion.

And power to Gladys, Gray could not have meant her when he sang:

"Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a rose was born to blush unseen
And waste its fragrance on the desert air."

Atlantans Organize Gladys Knight Club

THE STUDENT'S ART CLUB at Morris Brown College organized "The Gladys Knight Fan Club" yesterday at the College chapel hour. The College students feel that they can not do enough for the little girl who so emphatically stated to them that Morris Brown College was the College of her choice and the Wolverines her football team.

This Art Club presented Gladys in her first recital when a capacity audience heard her sing a full hour.

The first members and organizers of The Gladys Knight Fan Club are the College Art Club, Marshall Turner, president; Miss Minerva Holloway, Secretary; Mrs. Hanleys Little School with Little Miss Lillian Goodwin and Carolyn Martin, representatives; The Atlanta Boys Choir, with David Hodges and J. Russell Simmons, Jr., representatives.

Posters are out and these three groups are working hard to perfect the organization.

The Fan Club officers are: Mrs. Ruth Hall Hodges, (RA. 4564) and Mrs. Ruth S. Simmons, (RA. 3268), sponsors; Miss Willie Mae Green, Senior Class of Morris Brown, President; Miss Gracie Thomas, Morris Brown, vice president; Mrs. Annie Fisher, Morris Brown, secretary.

The Fan Club membership to date is 578 members. The duty of each member is to pledge to urge 50 people by telephone or otherwise regardless of race, color or creed, to see the shows on which Gladys appears and send in their votes. Fan Club members are all about town now, seeking more members and working on their pledges.

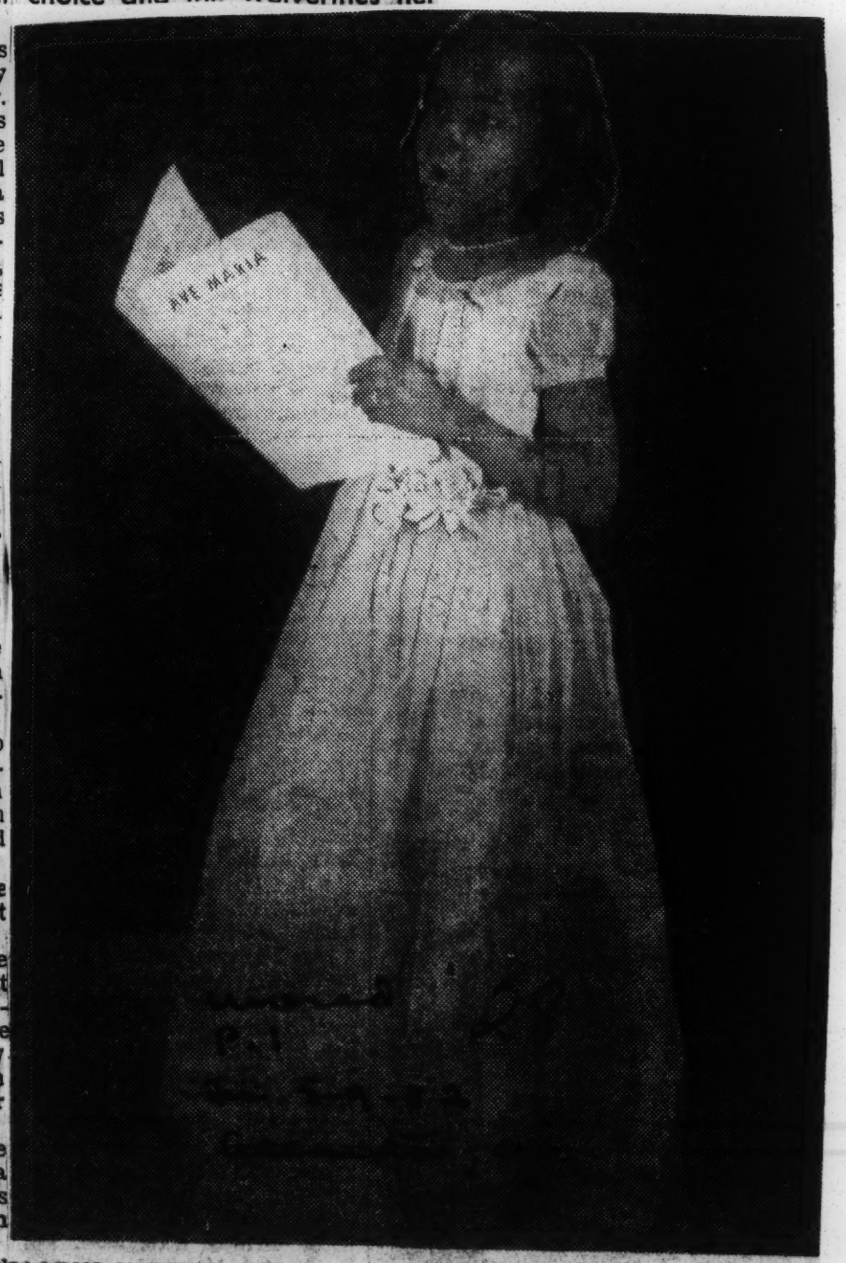
The aim is 1000 members of the Fan Club all working hard by next Tuesday.

You are hereby invited to join the Club. All you do is get the spirit first, and then get at least 50 people to assure you that they will see the Ted Mack show next Tuesday night, and that they will send in their vote AT ONCE, TODAY, for this week's show.

The Fan Club members must see that every school child in Atlanta who heard Gladys last night, sends in a vote. The Club will furnish cards to all who need them.

Gladys is trying now for her third win. We can't let her fail to get it. She has done too well, but only our vote mailed in will assure her of it, we must not fail her. Mail all cards to Old Gold.

The Original Amateur Hour, Box 191 New York. New York.



GLADYS KNIGHT. A NEW STAR

WALLS CAME TUMBLING DOWN—Another "first" for Concert Artist Dorothy Maynor, who recently became the first Negro to solo, in concert, at the Daughters of the American Revolution's Constitution Hall in Washington, D. C. During the concert Miss Maynor was presented with a scroll by the National Conference of Christians and Jews for her work in "helping to create better understanding among people of different races and creeds." William E. Leahy of the Washington area office of the NCCJ, presents the scroll as Dr. Howard Mitchell (right) national symphony conductor, looks on. The concert marked the opening of "Brotherhood Week" sponsored by the NCCJ

News Press Service Photo

MAYNOR TO SING WITH PHILADELPHIA ORCHESTRA

PHILADELPHIA — Dorothy Maynor, soprano, will be featured with the Philadelphia Orchestra, May 8, at Convention Hall.

In The Music World

Maynor Acclaimed In Recital;

Williams Wins Laurels In Opera

THEODORE CHARLES STONE

Beauty, of voice, excellent diction and an unfailing sense of style marked Dorothy Maynor's performances at Orchestra hall, Sunday afternoon, Nov. 30, when she appeared as the second event of the 1952-53 History and Enjoyment of Music Series.

Smaller in figure, but as charming and gracious as ever Miss Maynor won the unequivocal acclaim of the large throng which filled the age old hall.

Mature And Artistic

Her interpretations were mature and artistic and her presentations were always well thought out and projected to the point that the audience genuinely felt the impact of their message.

Miss Maynor's program included, among its major works, Handel's "Let Me Wander Not Unseen" from "L'Allegro"; Mozart's "Mi tradi quell" from "Don Giovanni", and both of these set her program off to a glowing start.

The color of tone, the agility of her scale and the all consuming power of her art immediately thrilled the hearers.

Her program held many new works including some bspanish songs by Nin De Falla, some wonderful lieder by Hugo Wolf, foremost was "Kennst du das Land" (Mignon) a great song which has won the greatest acclaim.

Songs From Russia

Singing a group of songs from Russia in English, Miss Maynor again showed that she is one of those rare artists who knows how to make English a joy to hear.

"Tell Me Why" by Tschaikowsky; "Hopak" by Moussorgsky, and Rachmaninoff's "The Harvest of Sorrow" almost turned the curtain back to the reasons that fostered the Russian five at an earlier age.

Moderns were represented by Samuel Barber's "I hear and Army", and Korngold's beautiful "Love Letter". The spiritual, an unforgettable experience in controlled

The New York City Opera company, concluded its all too brief visit to the Civic Opera house, Sunday evening, Nov. 30, on a high note of excitement.

"Swing Low Sweet Chariot", was our memory and "Ride On King Jesus" was a triumph in a world of woe.

Among her final encores was the aria of all arias, "Pace, Pace Mio Dio" from "La Forza Del Disdino" by Verdi.

Ludwig Bergmann, was the accompanist on this occasion, but he seemed out of his normal pace, and played accompaniment through-out the afternoon, which were neither sympathetic nor well

DAR Lowers Racial Bans For Maynor Appearance

Afro American ed. 1-19-52 p. 1

WASHINGTON

Signalling what may be a new day in the DAR's policy regarding Constitution Hall in Washington, Dorothy Maynor, soprano, will appear at the famed auditorium on the afternoon of Feb. 17, in a concert with the National Symphony Orchestra.

Constitution Hall is owned by the lily-white Daughters of the American Revolution who refused in 1939 to let Marian Anderson sing there.

The Howard University Choir, directed by Dean Warner Lawson, will also sing with the National Symphony in Constitution Hall this Spring, presenting selections by Villa - Lobos, Brahms, and Schumann on the evening of March 26.

Policy Reported Unchanged

Miss Maynor's appearance was okayed by the DAR's board of management last April when the group held its 60th continental congress in the Nation's Capital.

At that time Mrs. James B. Patton, president, told the AFRO that approval of the Maynor concert did not alter the "white artists only" policy of the DAR regarding Consittution Hall.

However, previous requests for the presentation of colored artists in the hall had been turned down by the daughters, who attracted international attention when they denied use of the hall for a concert by Miss Anderson in 1939. She sang instead on the steps of the Lincoln Memorial in Washington.

Completed in 1929 at a cost of about $1,500,000, Constitution Hall is one of a trio of DAR buildings located between 17th and 18th Streets and C and D Streets in Washington. It was designed by John Russell Pope and seats about 4,000 persons.

Funds for construction of the hall were raised by DAR members who built the hall to accommodate sessions of their congress.

Soon after it was erected, however, the organization received requests to use it for musical and cultural programs and it has served this purpose ever since.

Its audiences have not been segregated, and various non-professional musicians of the race, including college choirs, have from time to time appeared on its stages.

Miss Maynor's appearance, however, will mark the first performance by a colored professional artist since the "white artists only" policy of the DAR was initiated around 1932.

Great Concert Sung By Dorothy Maynor

Post Mon. 2-18-52

By Paul Hume

Dorothy Maynor's singing with the National Symphony Orchestra yesterday afternoon in Constitution Hall had more than merely musical overtones.

After her first group with the orchestra, Miss Maynor was cited by the National Conference of Christians and Jews for her great contributions, through her art, to the cause of universal brotherhood. The conference thanked the orchestra for its part in opening Brotherhood Week so auspiciously. Last year a similar citation went to Conductor Howard Mitchell.

All afternoon, while the orchestra played with special brilliance in Tschaikowsky's Francesca da Rimini and works of Vaughan Williams, Mozart and Wagner, the voice and sincere warm personality of Dorothy Maynor overshadowed everything else.

For Mozart, she chose "Come Scoglio," from Cosi fan Tutte, and Pamina's aria from The Magic Flute. The latter was sung with the most flawless control and dazzling tone imaginable. In the earlier dramatic air, the voice rose to the high C and fell to the low A with equal facility. It was a virtuoso account. Verdi's "Pace, Pace," came after, with the same artistic phrasing and dramatic accents.

The Song to the Moon, from Dvorak's Rusalka, heard from Miss Maynor at the Watergate in past summers, made its same shimmering effect. It is a teasing bit of an opera to know, making us wish for more. Then came the Bachianas Brasileiras, No. 5, by Villa-Lobos, with its eight cellos. Again Maynor's voice and delivery was superb in color and phrasing, with John Martin handling the solo cello expertly.

Two songs by Strauss, Staendchen, and Caecilie, never go quite right with orchestra, and the second asks more voice than Maynor can comfortably afford. But in the encores came three of the great specialties of this rare soprano. "Depuis le jour," the spiritual, The Crucifixion, and Mozart's Alleluia.

Throughout the spiritual, sung without accompaniment, there was no sound in the big hall but the silvery line of Maynor's voice. At its ending, the hush remained unbroken by even a whisper, until the orchestra sounded the introduction for the Mozart.

It was no ordinary afternoon of singing. Nor did its drama lack the awareness of the historic moment when the principal concert hall in our Nation's Capital opened its doors to one of the greatest singers America has brought forth. For the concert, and for the occasion, our unreserved thanks go to the National Symphony and its conductor, Howard Mitchell, and to Miss Maynor.

Miss Maynor Smashes DAR Race Policy

WASHINGTON — A long-standing policy prohibiting Negroes from performing as paid professional artists in Constitution Hall was suspended Sunday when Dorothy Maynor, concert singer, appeared as guest artist for the National Symphony orchestra.

Daughters of the American Revolution, owners of Constitution Hall, refused to state whether Miss Maynor's appearance constitutes a permanent change in their "white artists only" policy.

The National Conference of Christians and Jews presented Miss Maynor a brotherhood scroll at the end of the concert.

Miss Maynor also rendered a group of French songs in perfect taste. She captured to complete satisfaction that subtle French quality and fine texture of phrase which expresses an inner intensity of feeling delicately restrained. To this group, "Depuis le jour" by Charpentier was a must for an encore.

Miss Maynor has gained much in musical stature since she last appeared here singing with the Symphony a year ago.

Dorothy Maynor In Superb Concert In Honolulu

Cur 29

By Richard A. Graddick

HONOLULU, T.H. — (ANP) — Dorothy Maynor of New York City internationally famous American lyric soprano made her official entrance into Honolulu recently from Australia with a varied concert at McKinley Auditorium by Artists Services Celebrity Series.

The imcomparable artist just returned from a series of concerts in Australia where she gave 14 sell-out concerts in Melbourne and 12 in Sidney with reviewers giving her high praises.

At McKinley auditorium Miss Maynor sang with inherent understanding of the human feelings and experiences expressed in song. The opening program included a group of German songs full of vitality and power. A group of Shubert Lieder, closing with the compelling and dramatic Erlkoenig, was sung with art and understanding. Closing this group she sang Shubert's Ave Maria as an encore.

The quality of Miss Maynor's voice lends itself best to songs of lyric character and sometimes reveals a strident effect through overemphasis of the dramatic.

Great Concert Sung By Dorothy Maynor

Post. p. 8B
Dec. 2-19-52

By Paul Hume

Dorothy Maynor's singing with the National Symphony Orchestra yesterday afternoon in Constitution Hall had more than merely musical overtones.

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Maynor To Sing In Church Fete

Afro-American
Date 3-10-52

NEW YORK — Dorothy Manor, soprano, will be guest artist at the 164th General Assembly of the Presbyterian Church at Madison Square Garden May 22-28.

Another event will be a pageant, "Panorama of Presbyterian History," marking the 150th anniversary o fthe churches Board of National Missions."

News Press Service Photo

WALLS CAME TUMBLING DOWN—Another "first" for Concert Artist Dorothy Maynor, who recently became the first Negro to solo, in concert, at the Daughters of the American Revolution's Constitution Hall in Washington, D. C. During the concert Miss Maynor was presented with a scroll by the National Conference of Christians and Jews for her work in "helping to create better understanding among people of different races and creeds." William E. Leahy of the Washington area office of the NCCJ, presents the scroll as Dr. Howard Mitchell (right) national symphony conductor, looks on. The [illegible] marked the opening of "Brotherhood Week" sponsored by the [illegible]

Dorothy Maynor Cracks DC Color Bar; Sings At Constitution Hall

Washington Post p. 4B

Washington (ANP)—Times are getting better! The DAR last week reversed its traditional stand and allowed a Negro artist to perform in Constitution Hall here.

Miss Dorothy Maynor, noted soprano, became the first Negro to break the lily-white policy of the Daughters of the American Revolution when she was presented in a commercial recital in Constitution Hall last week.

Attention was first focused on the un-American policy of the DAR — and the hall which is their headquarters — when the group in 1939 refused to allow another famous singer, Miss Mirian Anderson, to appear in a recital there.

New Caledonia

The DAR gave as its reason for refusing to allow Miss Anderson to appear that the hall schedule was filled up. However, the action was protested as racial discrimination.

Last April, however, the DAR board of management approved a proposal by the National Symphony that Miss Maynor appear with that group in the hall.

In line with the spirit of "Brotherhood Week," Miss Maynor opened her Constitution Hall performance with Wolfgang Amadeus Mozart's aria extolling human brotherhood and understanding.

Date 3-15-52

'Voice of the Century' Makes Its Debut in Broadway Show

Olive Moorefield's Climb to Stardom Is a 'Fairy Tale'

NEW YORK—A fairy tale springs to life here this month on Broadway when the "voice of the century," sepia-skinned Olive Moorefield makes her debut at the Winter Garden Theatre as the star of "My Darlin' Aida."

The behind-the-scenes-story of this 23-year-old lyric soprano describes a touching Cinderalla-like saga of a little pig-tailed girl who, to use the words of her 52-year-old mother, many times in her childhood "sat around too hungry to sing" because there wasn't anything to eat in the house.

THE DAYS OF Olive's poverty-stricken youth are still fresh in her mind. In her lower Manhattan apartment she said, "I remember crying for an orange one day. The woman next door called me over to her house. She didn't give me an orange. But she told me "don't cry when your heart aches because things always seem better when you sing." So I've been singing ever since."

Her music teacher, M. Louise Taylor, who gave her lessons for six years without pay, reflected, "She didn't have car fare, lunch money or clothes, but she did have a good, natural voice."

In the shabby frame house at 126 West Fifteenth Avenue in Homestead, Pa., Olive's mother said, "I always knew she had something special even when she was a little one in pigtails.

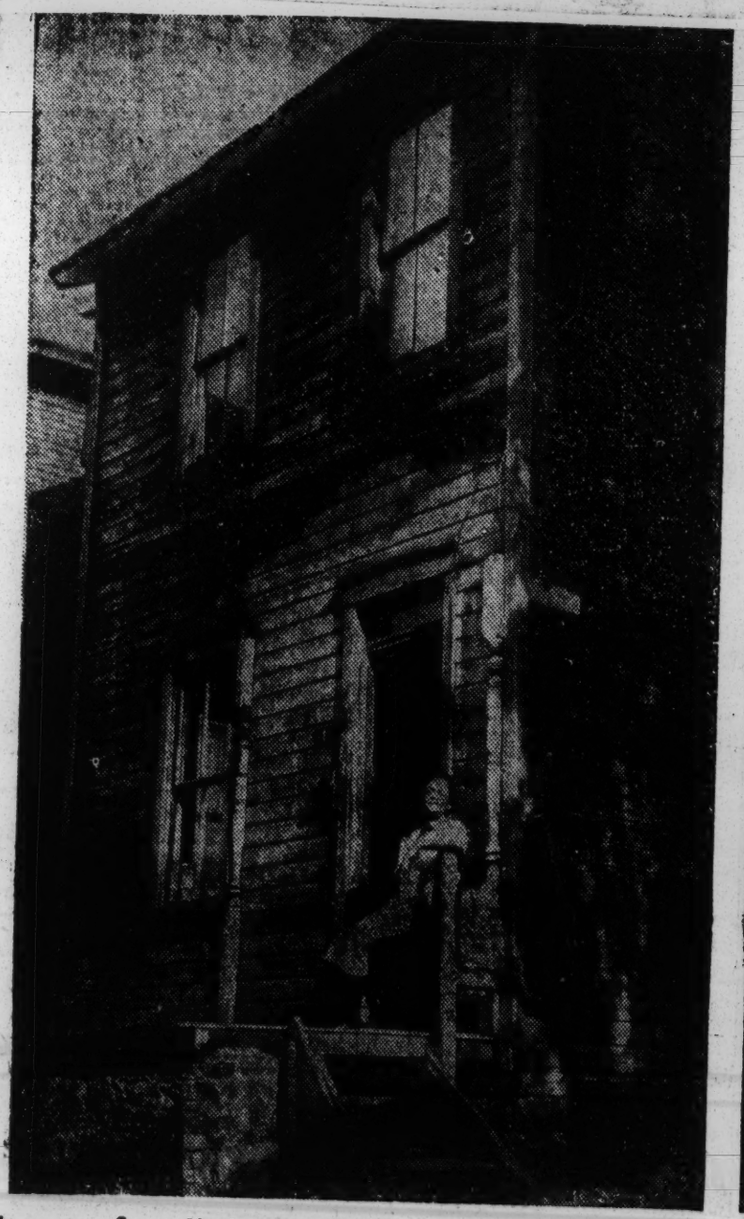
"We used to put on little musical shows of our own in this very room and Olive always had the biggest part. Why, even when she was three, her little voice was clear as a bird. And how she loved the applause."

"The critics say," Mrs. Moorefield stated, "she's the greatest since Jenny Lind."

the Civic Light Opera Company in Pittsburgh.

Her money that Olive used for her latest trip to New York came from baby-sitting. Her mother says, "She bought a one-way bus ticket, borrowed her sister's shoes, a neighbor's blouse, and wore a suit given to her by a friend . . . and when she walked out of the living room she whispered to me 'Some day Mom, I'll buy you a real house, an honest-to-goodness one.'"

Olive will make that promise good.



OLIVE MOOREFIELD
"don't cry when your heart aches"

Home for 'My Darlin' Aida'—Olive Moorefield's voice which will debut on Broadway this month once resounded through the walls of this old frame house (left) in Homestead, Pa. At the right, Mrs. Joseph Moorefield, partially paralyzed mother of the singer, prepares to write a letter to her daughter.—Photos courtesy the Pittsburgh Sun-Telegraph.

OLIVE'S METAMORPHSIS from a poor, underprivileged Negro girl in a typical Western Pennsylvania mill town, to a glamourized Broadway princess began with her work in the choirs of Pittsburgh's Memorial Baptist Church. Later, she studied at Carnegie Institute of Technology on a $1,000 prize won from Mc-Keesport Radio Station WEDO.

Following this she received a scholarship awarded by Mrs. Albert Keister, founder of the Opera Workshop at the Pennsylvania College for Women, and gave scintillating performances with

28 1952

Etta Moten

Successful Tour Ends

Miss Etta Moten, whose successful tour abroad was cut short by the death of her accompanist, Mr. Pierson, will return to America to fill various engagement here at a later date. Miss Moten sang in Liberia on Jan. 6 and the proceeds from the concert, (close to $2,000) went to the YWCA of Monrovia. A week later she sang to an audience in Liberia in which there were representatives from a half dozen countries besides Liberia.

Miss Moten Well Received In Her Concerts Abroad

FRANKFORT, Germany — Miss Etta Moton, who recently had to cancel further engagements because of the death of her accompanist, received high praise from her audiences abroad.

SHE APPEARED on Jan. 6 in Liberia in a concert, the proceeds from which went to the YWCA of Monrovia. A week later, Miss Moton appeared in a second concert which was free to the public, at which a half dozen various countries besides Liberia were represented. These included the Parkistan delegation, the Dutch, the Italian, Mrs. Mary M. Bethune and Carl Murphy, USA, former minister R. O'Hara Lanier, and former minister Lester A. Walton and their wives.

Miss Moten felt that the real test came in Milan where she rendered Handel's Si tra i Ceppi. At the end of the entire program, the second half of which is made up of Afro Hispanic folk songs and Negro spirituals, the balcony yelled and the lower floor stood and applauded. She sang songs from Gershwin and Cole Porter as encores.

THE LEADING Milan newspaper, Corriere della Sera, said of Miss Moten: "Seldom have we in Milan heard the Lieder of Hugo Wolk sung with such fine interpertation and never have we heard the Afro-Hispanic songs and Negro Spirituals sung with such beauty."

Signor Fosca Leonardi, daughter of the great composer, Puccini, attended the Milan concert. Toscanini's daughter also attended.

Miss Moten thoroughly enjoyed the interesting way the German in Munich have of showing their enthusiasm. She says: "If they like you, the applause is long and loud —very long — then when they stomp their feet until you repeat it. Then at the end of the program there are many, many encores. Then something I had never seen before, they crowded down around the stage and the dressing room door and applauded more.

UPON HER return to America, Miss Moten has dates to fill for the NACA.

Miss Moten Carries On After Death Of Pianist

COPENHAGE, Denmark — Although the sudden death of her accompanist from pneumonia here forced the cancellation of further engagements Etta Moten has been meeting phenomenal success on her tour through Africa and Europe.

Miss Moten arrived in Europe after giving two concerts in Liberia where her husband, Claude Barnett, of the Associated Negro Press, she attended the inauguration of President Tubman. The proceeds of the first concert totaling $2,000 sponsored by Mrs. Edward Dugley, wife of the U.S. Ambassador were donated to the YWCA of Monrovia.

Heard By Americans

Her second concert was free and attended by the general public and dignitaries from many nations including the representatives of Haiti, Italy, the Netherlands, Mrs. Mary McLeod Bethune, Dr. Carl J. Murphy, Mr. and Mrs. R. O'Hara Lanier and Mr. and Mrs. Lester Walton, all from America.

Miss Moten's first European appearance was at Milan, Italy, where her reception was tremendous and where she was acclaimed by the critics who declared. "Never have we hard the Afro-Hispanic songs and spirituals sung with such beauty." Among the auditors were Signora Fosca Leonardi, daughter of Puccini, the great composer.

In recalling her reception in Munich, Germany Miss Moten declared:

"They Were Wonderful"

"The Germans have a most interesting way of showing their enthusiasm. If they like the sight of you the applause is long and loud —very long—then when they like your song they clap hands and stomp their feet until you repeat it. Then at the end of the program, many, many encores. Then some thing I had never seen before, they crowded down around the stage and the dressing room

After singing many spirituals, Gershwin, Cole Porter, I had my wraps on to go and the people were still standing applauding so I stood on the edge of the stage and sang "The Po' Pilgrim of Sorrow" unaccompanied. They sang "Auf Weider Sehen." They were wonderful.

Miss Moten also sang at Frankfort University and Stockholm before continuing to Copenhagen where Mr. Pierson was stricken forcing the cancellation of her concerts in Paris, Amsterdam and the Hague.

Etta Moten Sings For Cole Porter

CHICAGO (ANP) — Etta Moten, contralto, and actress, returned to the outdoor Grant Park concert series for the second straight year, August 9 and 10, to partcipate in Cole Porter Night.

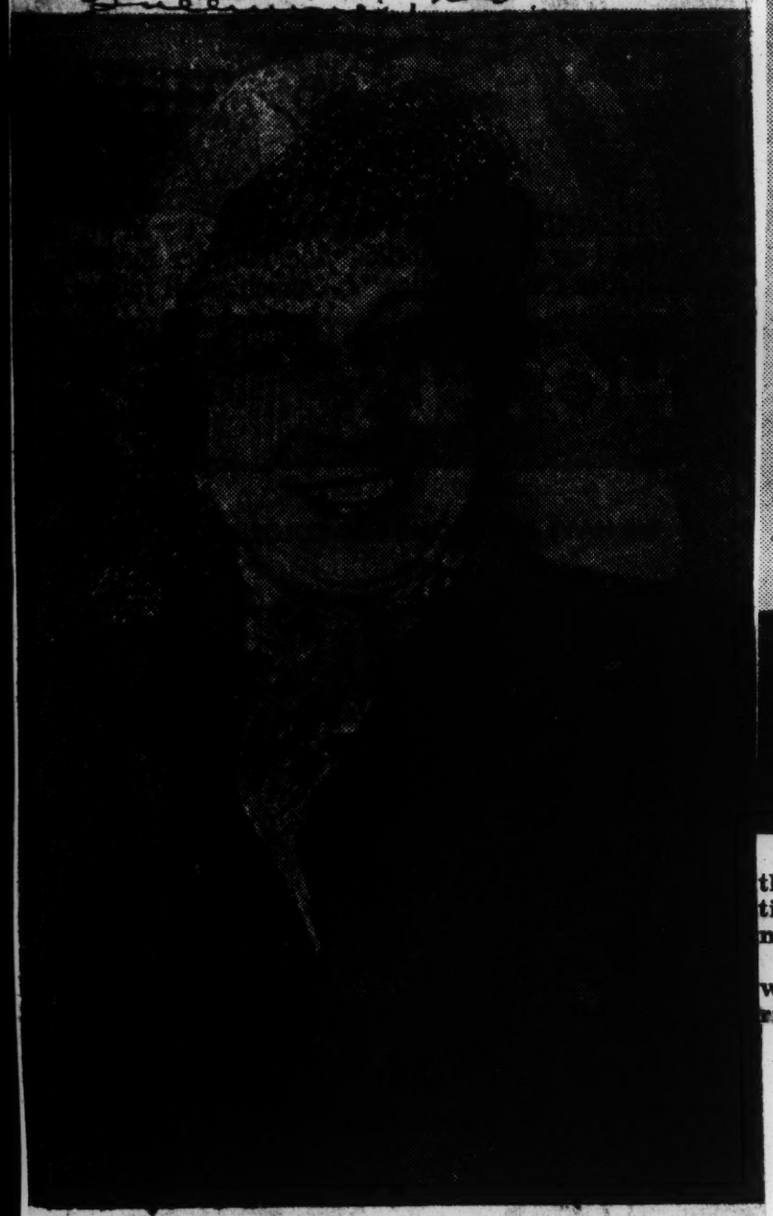
She was one of four featured artists on the program. The others were white.

Miss Moten sang "In the Still of the Night" from "Rosalie" in a duet with baritone Norman Atkins; "I've Got You Under My Skin" from "Born to Dance," backed by the chorus of the Chicago Park District Opera Guild, and "Blow, Gabriel, Blow" from "Anything Goes," during the first half.

In the second half she sang "So in Love" from "Kiss Me, Kate" and "Night and Day" from "The Gay Divorcee" along with the white cast in the finale.

Triumphant Tour Nipped

afro-American p. 1
Baltimore, Md.



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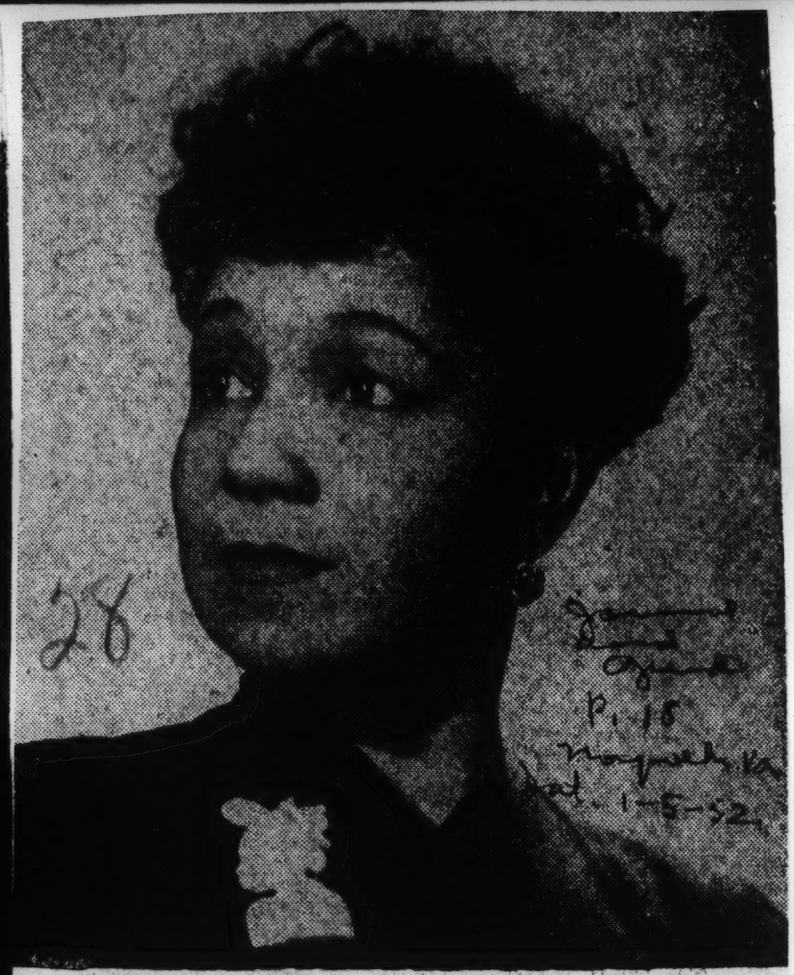
Miss Etta Moten, American concert artist, whose tour of Africa and Europe was nipped suddenly in Copenhagen, Denmark, by the death of her accompanist, Mr. Pierson, who died from pneumonia forcing the cancellation of appearances in Amsterdam, Paris and the Hague.



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P. 15
Norfolk Va
Oct. 1-5-52

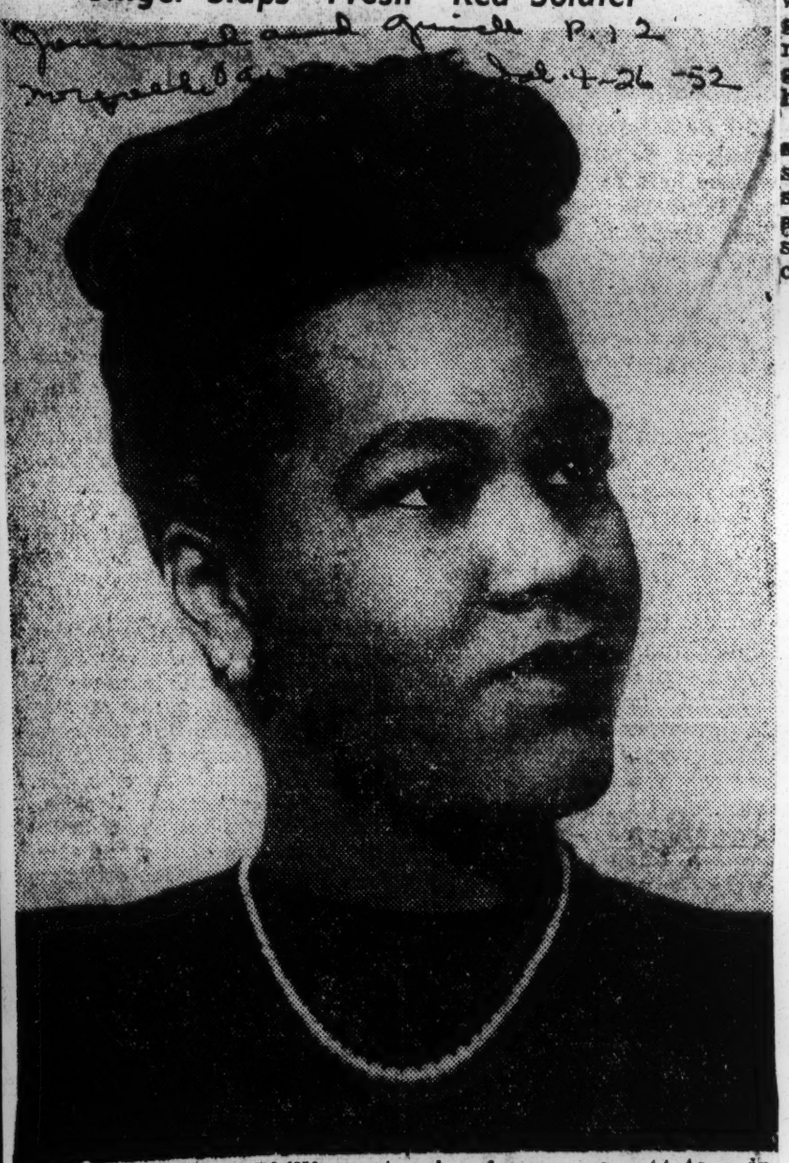
Etta Moten, popular mezzo-contralto, has been invited by the Liberian Government to sing during the week of celebrations incident to inauguration of President William V. S. Tubman, of Liberia, beginning Jan. 4, 1952.

Miss Moten and her accompanist, George E. Pierson Jr., will fly from Africa to Europe after the inaugural to do a series of concerts in seven cities of Europe and Scandinavia.

28 1952 Helen Phillips

Singer Slaps "Fresh" Red Soldier

Journal and Guide p. 12
Norfolk Va. Sat. 4-26-52



Soprano Helen Phillips returning from a concert tour in Austria last week came up with a typical woman's method of stopping Red aggression—a good old-fashioned slapping.

She said she slapped a Russian soldier who tried to get fresh with her on a train in the Russian zone of Germany. Apparently it worked. Both the soldier and his officer left the compartment and got off the train at the next station.

Negro Soprano Slaps a 'Fresh' Soviet Soldier

World Telegram p. 27 Wed. 4-16-52

Special to World-Telegram and Sun.

FRANKFURT, Germany, April 16.—A slap in the face is what a Russian soldier got when he tried to make unwelcome advances toward Helen Phillips, American Negro soprano, who is on a concert tour in Europe.

She told about it today after returning to West Germany from a tour in the Soviet zone of Austria. The incident, she said, occurred on a train there.

"He and his officer came into the compartment and the soldier tried to get fresh with me," she said. "They apparently had been drinking. He tried to get me to talk politics—he said President Truman is a fascist and Dean Acheson is a fascist—but I wouldn't talk. And when he grabbed my glasses and tickled me under the chin, I slapped him good and hard. That stunned him."

The Soviet officer removed the soldier from the compartment, she said, and both got off at the next station. Miss Phillips, who lives at 112 E. 97th St., New York, said she reported the incident to high commission officials here.

28 1952

Mississippi Negro Singer Acclaimed In Porgy & Bess

Leontyne Price, young Negro soprano from Laurel, unknown and unpublicized three years ago, today has arrived at world wide acclaim and recognition.

Just three years after her first Jackson concert, the 25-year-old Mississippi artist, product of Wilberforce college in Ohio and two years study in the Julliard school in New York, is rating glowing reviews in theatrical columns across the country.

Her interpretation of Bess in the revival of "Porgy and Bess," which opened June 9 in Dallas is described as "a flamingly passionate portrayal" by John Rosenfield, the Dallas Morning News drama critic.

Reviewing the Gershwin folk opera, presented at the State Fair of Texas with an all-Negro cast, except for three roles, Mr. Rosenfield said in the June 11 paper, "A sensation was Leontyne Price, soprano from Laurel, Miss., by way of the Julliard School and a hometown protege. There was dramatic genius in her range. . . her voice has purity, power and impact. She sang most things magnificently and with the breadth of a first class artist."

Arriving by air from Paris, France, the singer reached Dallas just three days before the Gershwin opening, after a successful appearance in the Paris show, "Four Saint's in Three Acts."

Far from being of interest to Southern papers only, in the June 11 Wall Street Journal, DeWitt C. Morrill's review said that "Broadway would have to go far to improve upon Leontyne Price either as singer or actress. The richness and clarity of her soprano, the apparent ease with which it moved through a wide range, and the rare warmth of feeling and depth of expression she conveyed are things to remember.

Jacksonians heard her in a special concert prior to her departure to study at Julliard.

Muriel Rahn career recalled before concert in Philharmonic

Muriel Rahn, who is appearing at the Philharmonic auditorium Friday evening, April 18, under auspices of the local Tuskegee club, has come a long way since that eventful Sunday afternoon 8 years ago when she made her debut as a concert singer in tiny Carnegie Chamber Music Hall.

Back in January, 1942, Muriel appeared with an all white opera company at Carnegie Hall in "The Abduction from the Seraglio" under the auspices of the national Orchestra Association. During the spring and summer of the same year she made a 10,000 mile concert tour of the nation and ended up by becoming the first Negro artist to sing in the newly built Grant Park Shell in Chicago with the Chicago Orcestra.

Muriel Rahn experienced her first success on Broadway in "the "Pirate" starring the Lunts. Next came the title role of "Carmen Jones." Upon seeing her opening night, Olin Downes, the eminent critic of the New York Times said, "Muriel Rahn's 'Carmen' is excellent, sensuous, seductive and accomplished in song."

Last season she again received enthusiastic reviews when she appeared opposite Lawrence Tibbett in "The Barrier." This provocative opera was a dramatic plea for an anti-lynching law.

At the Philharmonic April 18, Miss Rahn will sing a brilliant program of operatic arias, classics, spirituals and songs from Broadway shows in which she has appeared.

Paintings by talented Negro artists will be exhibited in the Philharmonic lobby on the night of the concert.

DYNAMIC SOPRANO—Muriel Rahn, who will give her exclusive Los Angeles recital at the Philharmonic auditorium next Friday evening sings an aria from Verdi's "Aida" in costume above.

Soloist with the New York and Chicago Symphony orchestras, Miss Rahn has concertized throughout the United States for five successive years. Next Friday night marks her second appearance at the Philharmonic.

Her program includes "Jesu, Joy of Man's Desiring" by Bach; "Aria di Poppea" and "God's All Powerful" by Handel; "Immer Laise Wird Mein Schlummer" and "Sehe so Willst du mich wieder" by Brahms; "Jai Pleure en reve" by Hue; "Air Vif" by Poulene; "Return Victorious" from "Aida" by Verdi; scenes and arias from three New York shows, "Street Scene," "Carmen Jones" and "The Barrier;" and Negro spirituals.

Muriel Rahn To Be Star Artist At Arts Festival

CHARLOTTE, N.C.—A concert by Muriel Rahn, internationally known soprano, will climax the Fine Arts Festival at Johnson C. Smith University on Friday, May 9.

The week of activities will begin with the May Day program on Saturday, May 3.

Miss Rahn, on her 10th anniversary concert tour, will be presented at 8:15 p.m. in the West Charlotte High School auditorium.

The soprano was born in Boston, reared in New York and educated at Tuskegee Institute, Atlanta University and the University of Nebraska.

Of Varied Talents

She has been a teacher of music in various public schools and colleges and has appeared in concert, opera, radio, television, variety and the legitimate theater.

MURIEL RAHN

Miss Rahn is among the foremost American artists of stage and concert halls today. She was the original Carmen of Billy Rose's great production, "Carmen Jones" and has sung the title role in "Aida" with the San Carlo, Salmuggi and the National Opera companies.

Has Town Hall Record

She has appeared with top-ranking symphony orchestras as soloist, as recitalist in the leading concert halls of the nation and has three New York Town Hall recitals to her credit.

During the 1950-1951 season, she sang the leading role in "The Barrier," a modern opera produced on Broadway, co-starred with the great Metropolitan Opera baritone, Lawrence Tibbett.

The events of the week will be as follows:

Saturday, May 3, May Day Festival; Monday, Ira Aldridge Dramatic Guild; Tuesday, music program by the music department; Wednesday, Queens College choir; Thursday, Jo-Ann Daughtry's Dance Group.

Muriel Rahn As 'Carr...

Show Hits Road Soo

DANBURY, Conn., — Muriel Rahn, star of Carmen Jones, will bring her summer theatre appearances in the famous Broadway musical to a close here during the week of Sept. 16.

Following her stint here at the swank Melody Fair Tent Theatre she will rest before preparing for a nation-wide tour with the famous Oscar Hammerstein-Billy Rose masterpiece which brought her fame on the Main Stem a few years ago.

Sharing honors with Miss Rahn at Melody Fair will be Luther Saxon, tenor, original male lead for the Broadway production who rejoined her this summer for several appearances in Carmen Jones after a five-year absence from the cast. Others in the company will be Audrey Vanderpool, Louise Woods, Rosetta LeNoir, George Fisher, Duke Williams, Art Davis, Joseph Lewis, Edward Christopher, George Brooker, Kelsey Pharr and a chorus of singers and dancers.

28 1952

Paul Robeson

Robeson To Sing In West

BERKELEY, Calif. — (ANP) —Paul Robeson, noted singer and ctar, who is having his troubles gaining permission to sing in municipal auditoriums on his current concert tour, has been given permission to sing in the Berkeley Community theater May 23.

The left wing Robeson had been denied use of the public auditoriums in San Francisco and Oakland because of his supposed support of the Soviet Union.

The tour is sponsored by the National Negro Labor council, a newly organized group which was branded as left-wing by members of the two major labor unions.

ROBESON CONCERT STANDS

Hartford Education Board Again Refuses to Cancel Permit

Special to THE NEW YORK TIMES.

HARTFORD, Conn., Nov. 13—The Board of Education refused for the second time today to rescind its action in granting to the People's Party of Connecticut the use of Weaver High School auditorium for a concert by Paul Robeson on Saturday night.

The board held a special meeting late this afternoon to act on a resolution approved by the City Council demanding that the board refuse to permit Mr. Robeson to sing in the hall.

At a similar meeting last week after veterans' groups protested the grant the board voted 6 to 3 to permit Mr. Robeson to sing. This was the division today.

The Connecticut party sponsoring the concert has been affiliated with the Progressive party that supported Henry A. Wallace for President in 1948.

Robeson Chicago;

CHICAGO —(ANP)— Respound- to the blasting of loudspeakers and the tooting of horns from more than a score of poster plastered automobiles, more than 5,000 persons gathered in Washington park, Sunday, June 1 to hear the controversial Paul Robeson sing and talk.

The occasion was the 54th birthday of the noted singer-actor.

Robeson, world famed baritone highly criticized for his left wing views, was forced to perform in the public park for free when no local hall would rent him space.

Orginally, he was scheduled to sing at Tabernacle Baptist church the Rev. Louis Rawls, pastor, but this contract was cancelled. Several other churches also refused him on the vote of their boards of trustees.

Two Illinois National Guard armories—Washington Park and Giles Post also refused to rent space to him. So did two public schools—Wendell Phillips and Du Sable high school.

The huge crowd was enthusiastic over Robeson's singing, but did not resepond as readily when it came to petitions seeking the return of Robeson's passport, now denied him by the U S state department, and the signing of peace petitions.

Official sponsors of Robeson's Chicago appearance were The Committee for the Negro in the Arts and the Greater Chicago Negro Labor Council, a left wing group. Robeson sang also under the blessings of the Washington park Forum, a group that usually meets in the spot at which he held his recital. The Forum meeting proper was held immediately after the Robeson program ended.

While in Chicago the famed singer and actor also was feted at a reception and the Chicago Northern District Association of Colored Women's Clubs club house, Saturday May 31.

After his recital, Robeson was treated to a birthday party at the Egyptian ballroom in the famed Arcade building, built in the 1920's by the famed banker, the late Jesse Binga.

A very large percentage of white persons from other parts of the city came out to Chicago's "Bronzeville"

Denied Hall In Sings To 5,000

to hear Robeson. The actual site of the recital was not determined to nearly the last minute.

Robeson splits concert for 2 auditoriums

SAN FRANCISCO — Denied use of San Francisco's Opera House by the city fathers because of his outspoken preference for Communism, Paul Robeson, who has begun again to sing concerts, was scheduled to give two last night (Thursday) under auspices of the leftwing Negro Labor Council in two auditoriums of one church.

Robeson was to sing one half of his program in one of Macedonia Baptist church's auditorium, while the audience in the other auditorium heard him over a loud speaker, and then switch over to the other auditorium and go through the same routine.

For this, admission ranged from $1.50 to $2.40.

They Said Paul Wouldn't Sing Again--But He Crossed Them Up

Afro American p. 6 Baltimore ed.

NEW YORK — One of the biggest news stories of the day, not headlined by the daily press, found its way in the news columns and music reviews of newspapers across the nation.

The voice of Paul Robeson was heard in concerts from Massachusetts to California, at the top of the U. S. under the Peace Arch on the U. S. Canadian border.

The noteworthy facts are:

He sang to thousands of persons, many of whom had never heard him before, and to larger numbers of color people.

Not One 'Incident'

Music critics unanimously acclaimed the artistry of his incomparable singing.

Not one "incident" occurred, although after the bloody anti-colored, anti-Semitic Peekskill affair, there were some who predicted that Paul Robeson would never sing again.

Robeson's recent coast-to-coast tour and his enthusiastic reception by more than 80,000 music-lovers shatters that false theory.

Clinic, Legal Aid

Even more noteworthy was the way in which challenges to Robeson's right to sing - the public's right to hear him - were slapped down by civic and legal authorities.

In Seattle, city officials claimed that Robeson's appearance in the Civic Auditorium would "engender racial antagonism." Peoples Programs and the National Colored Labor Council took the case court.

Judge Robert M. Jones upheld the plaintiffs and Robeson gave his concert.

Again in Berkeley, Calif., after anti-American protests to prevent his appearance, the Board of Education voted 3-2 to permit the use of Berkeley High School auditorium.

Sat. 9-16-52

His Right To Sing

Said Robeson, "I am very glad to be able to sing. My views have no connection with the very essence of my right to sing."

In Chicago's Washington Park the people thronged to hear him. It was the same in Roxbury, Mass., and in Cleveland.

Climaxing his concert tour, Robeson scored under the Peace Arch at Blaine, Wash., before some 40,000 Americans and Canadians. Traffic was blocked for miles around.

Officially, Robeson is prevented from visiting foreign lands because of a State Department ruling and the refusal of a passport. Therefore, he could not accept an invitation from the Canadians to sing for them. But by standing on the American side of the border, Robeson's voice thundered across to his admirers to the north.

"I have been in many parts of the world," he said, "I have traveled in many lands and fought many battles. I am deeply moved to see that nothing can stop me from my friends in Canada.

"I intend to fight for peace, for a decent life for all humanity, especially for the rights of my people in this America of ours.

Composer
I Went to Your Wedding

She Took No Present

But 'I Went To Your Wedding' Brings Huge Fortune To Composer

By EDWARD (Sonny) MURRAIN

NEW YORK — "It was so silly, but people just always cry at weddings," Jessie Mae Robinson recalled, "and I guess I was crying too: my little niece was getting married. Suddenly, a tune went through my head," the Los Angeles mother of a 16-year-old high school senior enthused over the long distance wire, "and the words of a song." That's how "I Went To Your Wedding" was born.

No, it didn't happen over night for Jessie Mae Robinson. For over seven years she had been turning out lyrics like an automaton in the hope that she might some day get a hit. And what a hit she has. Over seven million copies of "I Went To Your Wedding" since its release.

STAFF WRITER

Jessie had found that batting her head against the wall was not the answer, so she decided to get closer to the heart of Tin Pan Alley. She secured a job with the Shapiro, Bernstein music publishers in Hollywood, who have offices locally on Broadway.

Before long, her talents for writing lyrics had her up to the position of staff writer with the company. "The tune that gave me my start was 'Old Maid Boogie,'" the talented lyricist continued, "then I had about ten rhythm and blues tunes to make the Billboard charts. Among them, 'Once There Lived A Fool,' 'Blue Boogie' and 'Sneakin' Around' were some of these."

With the marriage of her niece as inspiration, Jessie Mae toiled over the idea, and finally came up with "I Went To Your Wedding." It was so commercial that Hill and Range Publishers put it right into the anxious hands of Patti Page and Damita Jo. The rest is history. It has been hailed as the most commercial record since "Tennessee Waltz."

But that's not all. No less a record personality than Jo Stafford recently sought Jessie out, and was so impressed with the composer's new tune that Capitol Records immediately made a contract with Jessie. The tune?

JESSIE MAE ROBINSON, composer of "I Went To Your Wedding" tells how she came to pen the tune that figures to gross a cool million.

"Keep It A Secret" by Jo Stafford looms as a bigger seller than "Wedding."

The acclaim of the music world has occasioned the American Society of Composers, Authors and Publishers (ASCAP) to recently accept Jessie as an active member. Jessie's proud, naturally, but daughter June is bubbling. How many girls can say: "My mommy wrote the number one song on the Hit Parade?"

Damita Joe's Recording Of 'Wedding' Tops

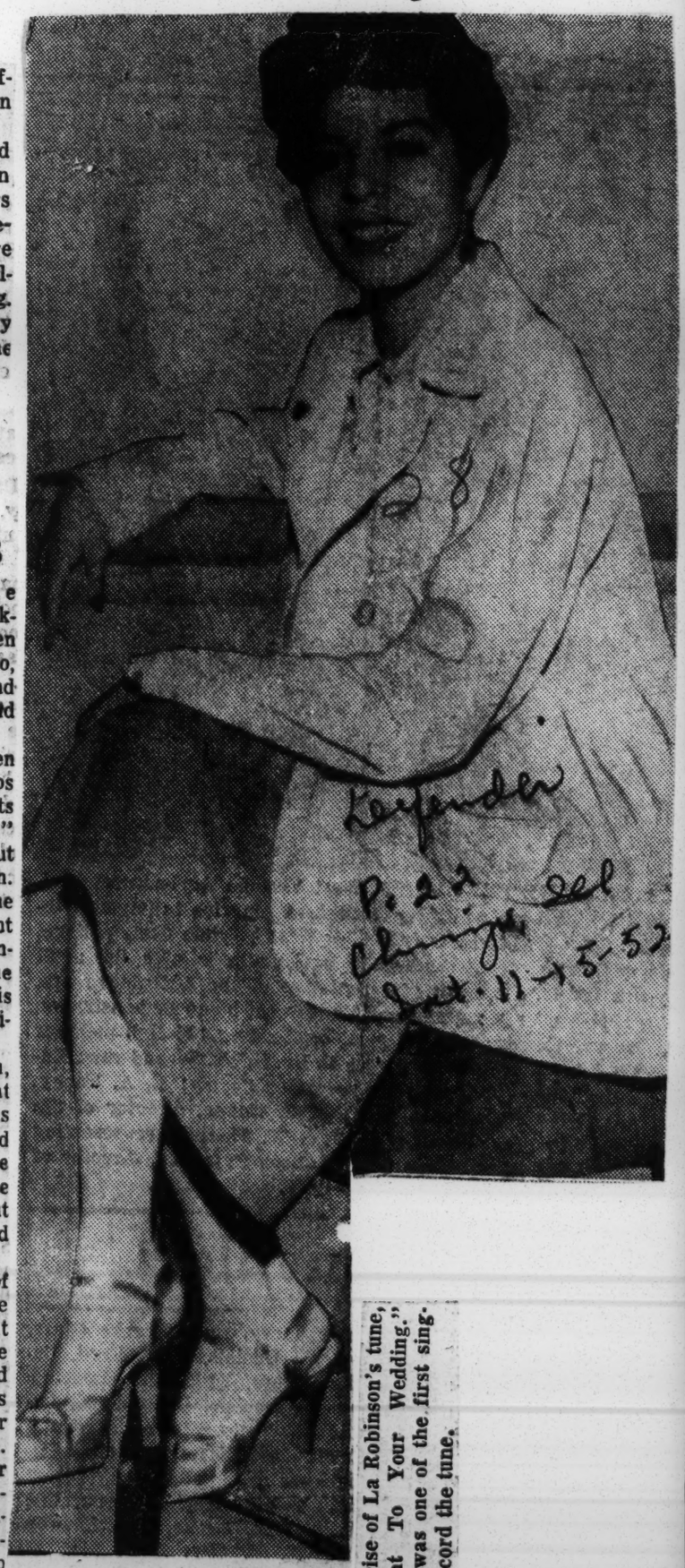
PHILADELPHIA—The adage "good things come in small packages" is certainly apropos when describing dynamic Damita Jo, RCA Victor recording artist and vocalist with Steve Gibson and the Red Caps.

Currently alternating between engagements with the Red Caps and solo flights at such plush spots as New York's "La Vie En Rose," diminutive Damita Jo has just cut an exciting coupling of her own.

The young thrush who did the vocal on the Red Caps' "I Went To Your Wedding," her first individual starring platter is the newest juke box rave. Damita is due much credit for the popuarity of the Jessie Mae tune.

Damita Jo was born in Austin, Tex., but moved to California at an early age. She won numerous amateur contests as a child and was repeatedly advised to make singing her career. The winsome songstress finally made her debut at the Oasis in Los Angeles and was an immediate sensation.

The attractive vocalist is one of the most versatile singers in the business, being equally adept at blues, ballads or jump tunes. She has been with Steve Gibson and the Red Caps for almost 22 months and has been one of the popular group's greatest drawing card. Damita Jo has spent most of her time traveling with the aggregation in the New York and Washington, D. C. areas, spending winters in Florida where the group has a standing contract.



DAMITA JO, one of the nation's top vocalists who has done okay by herself is also entitled to credit for the rise of La Robinson's tune, "I Went To Your Wedding." Damita was one of the first singers to record the tune.

Missouri Student Union Presents Negro Soprano

COLUMBIA, Mo.—Billed as a "Magnificent Soprano" by the University of Missouri Student Union Committee, Roena Savage, first Negro to be enrolled in the graduate music department, sang an inspired program of classics, lieder and spirituals to an appreciative, enthusiastic, capacity audience in Reed Hall, Wednesday evening.

The recital, for which the artist and her accompanist, Robert Sheldon, were encored many times, included in the first group: Haydn's "Recitative and Air: On Mighty Pens" (from the Oratorio "The Creatica"); two Schubert numbers, "Gretchen and Spinnrade," and "Gebeimnis;" Tchaikowsky's "He Truly Loved Me So;" Mazzeno's "Sogni o Canti" (Dreaming and Singing); Gounod's Chantez, Rirez, Dormez;" and Schubert's "Der Hirt auf den Felsen (Shepherd on the Rock) with obligato played by Paul Dirksomyer, clarinetist.

In concluding some of the beautiful spirituals of Hall Johnson, H. F. Nells, Eva Jesaye and Edward Boatner were heard in addition to the light, gay "Miranda" by Nageman and Stephen Foster's "Oh May the Red Rose," with obligato played by Ann Oliver, violinist.

Mrs. Savage, now a candidate for the M.A. with a major in husic, is a graduate of the University of Southern California; is the wife of W. Sherman Savage, department of History and Government, Lincoln University (Mo.), and the mother of two teen-age daughters. An experienced recitalist who can count a successful Town Hall appearance among concerts ranging nation-wide, Mrs. Savage is also a former teacher of voice at Lincoln University.

TO SING AT M. U.—Roena Savage, soprano singer who enrolled in the graduate school at Missouri university, will be presented in a student recital in the Student Union building Wednesday, Feb. 20. Miss Savage will interpret songs of Haydn, Schubert, Hageman and other great composers and will demonstrate the fine skill that has placed her in the top rank of sopranos today. Also on the program will be Robert Sheldon, pianist; Paul Dirksmeyer, clarinetist, both of the music faculty and Mrs. Anne Oliver, violinist, graduate student.

Information Concerning Roena Savage

Roena Savage, lyric soprano, was reared in Southern California. She was graduated in the schools of San Bernardino and was graduated from the University of Southern California.

On entering the University of Southern California from which institution she holds the Diploma in Voice and Theory and the Bachelor of Music Degree, she came under the influence of the aCnidian soprano, Annie Mottram Craig-Batten, with whom she studied five years.

Her repertoire contains many hundreds of songs including Arias from Standard and seldom heard operas, German, French, Spanish, and English songs, Sorrow-Songs of the American Negro, Songs of Wales, Persia and India.

Mrs. Savage has taught in two colleges, toured in concert and opera-lecture recitals, and featured in a series of radio broadcasts of French, Negro and Spanish Folksongs.

Later she completed studies with the celebrated teacher, Marcella Craft and the renowned opera conductor, Pietro Cimini and from that time her career has been an uninterrupted succession o ftriumphs. In 1944 she made her debut at the Wilshire Ebell Theatre in Los Angeles, winning acclaim as a "superlative interpreter" both in opera and lieder.

She sang her New York debut concert in Town Hall September 26, 1948 winning acclaim for "an unusually beautiful voice, even throughout its entire range" (New York Times).

Numerous important singing engagements in concert, opera, oratorio and with symphony orchestras came to her following her town Hall debut. She appeared with the Missouri University singers in the Beethoven 9th Symphony with the St. Louis Symphony Orchestra under the baton of Vladimir Golschmann. She has also appeared as soloist with the Missouri University Symphony Orchestra under the baton of Dr. George C. Wilson singing the " Crudele Aria" from Mozart's Don Giovanni.

Roena Savage, Soprano
Jacqueline N. Johnson, accompanist
Brenton B. Banks, violinist

At Tenn. A&I State University, Tuesday evening, July 1, 1952 8:00 o'clock.

Program

I.

Recitative and Aria: E Susanna non vien! Dove Sono, Mozart
(From the Opera "Le Nozze di Figaro")

In this aria that appears in the second act of the opera, the Countess has exchanged costumes with her maid, Susanna, in order to surprise the Count in one of his many amorous adventures. Yet fearful of his reactions should he discover her disguise, she reflects on the days when she was his only love and sings the beautiful air, Dove Sono.

II.

Chanson Triste (Song of Solace), Duparc
Sainte Marguerite, French Canadian
Chantec, Rierez, Dormez, Gounod

III.

Und ob die Wolke, Von Weber
(From the Opera "Der Freischutz")
One of the earliest examples of German Romantic Opera ,this song is familiarly called "Agatha's Prayer."
Zueignung, Richard Strauss
Schlagende Herzen, Richard Strauss

IV.

Der Hirt auf dem Felson (The Shepherd on the Rock) Schubert
iVolin Obligato by Brenton B. Banks

Intermission

V.

Pagoda Bells, Manning
Drinking of the Wine, Mells
Hist! Hist! (18th Century) Arnold
He Truly Loved Me So, Tchaikowsky
Tarantella, Rossini
Ah! May the Red Rose, Stephen Foster
Miranda, Hageman

Touring Alone

Philippa D. Schuyler Acclaimed As Artist

(Special To Global)

PANAMA, R. P. (GLOBAL) -- Phillippa Duke Schuyler, brilliant young pianist and composer, is being acclaimed by audiences and critics here as she appears in concerts playing classics as well as her own compositions. Music lovers, wherever she appears, give the young artist such ovations that already plans are underway for her next tour.

In Panama the talented Miss Schuyler gave two recitals so the largest audiences ever to pay tribute to a musician here. She also played to capacity houses in Dutch Guiana, and in Havana, Cuba door concert before an audience of 5,000 music lovers. While there she was the guest of two dignitaries, the President of Cuba and the Ambassador.

Miss Schuyler will be remembered as the child prodigy who astounded music critics by performing and composing before she was three years old. She has toured her native United States and other countries many times, always accompanied by her mother. This is her first tour alone. Her parents, Mr. and Mrs. George Schuyler, are eagerly awaiting her return in October.

Music Critics Honor Swanson For Symphony in Annual Vote

3 Other Composers Named in Different Fields; Scope of Judging Is Broadened

"A Short Sy-phony" by Howard Swanson, American Negro composer, was chosen by the New York Music Critics' Circle for its annual award in orchestral music at a meeting yesterday afternoon in the club room at "The New York Times.' The sy-phony was first played at Carnegie Hall by the Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos on Nov. 23, 1950.

The composer, w ohis forty-two, was born in Atlanta, studied in Cleveland and Paris and now lives in New York. The sy-phony was chosen oin the Circle's fourth ballot, after a first ballot had brought a rtple tie between this work, William Schumann's sixth symphony and Arthur Honegger's fifth symphony.

For stage music, the Circle's award went to "Comedy On the Bridge," by Bohuslav Martinu, a Czech composer now living here. This was introduced to New York by the Mannes Music School on May 26, 1951. The award for choral music went to the "Spring Symphony" by the English composer, Benjamin Britten, which was first presented here by the Schola Cantorum on Feb. 16, 1951. The award for music for dance went to Wilila mSchuman's score for "Juduth," introduced to New York by the Louisville Orchestra on Dec. 29, 1950.

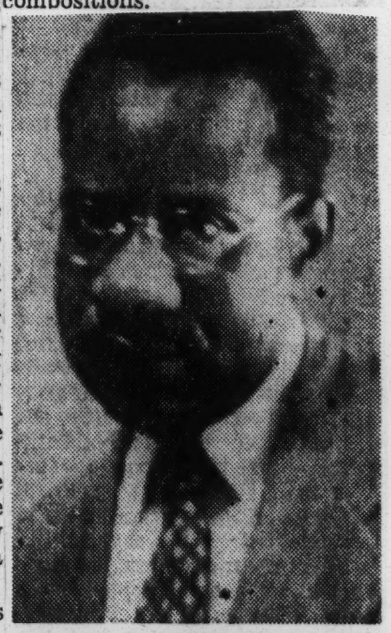
Each of the latter works was chosen on the first ballot. In connection with Gian-Carlo Menotti's television opera, "Amahl and the Night Visitors," first performed on Christmas Eve, the Circle gave a joint citation to the National Broadcasting Company for its enterprise in commissioning and producing an opera for television and to Mr. Menotti for composing the work.

No award was made for chamber music, since not enough members of the Circle had been able to hear enough of the works involved. A new system has been arranged to enable members to obtain and listen to recordings of new chamber music, so that the Circle hopes that it can restore this category to its awards in future.

This was the first time that the Circle's awards were open to works by composers of all nationalities which had first public hearings in New York. During the previous ten years of the Circle's career, awards were limited to American compositions.

The period under consideration at the meeting included the fall of 1950 and all of 1951, marking a shift from a music season to a calendar year as a basis; the next set of awards will be for works first performed here during 1952.

The Circle is making arrangements for the presentation of the awards to the composers concerned and for possible broadcasts and recordings of the winning compositions.



Howard Swanson

Critics in New York Honor Negro Composer

By the Associated Press

NEW YORK, Jan. 8.—Howard Swanson, 42-year-old Negro composer, is the first of his race to win an award from the New York Music Critics' Circle.

Mr. Swanson, a native of Atlanta, Ga., last night received the circle's award for orchestral music. He was honored for his composition, "Short Symphony."

The circle's awards began in 1941.

1st Negro Wins One of 6 Music Critics' Awards

Howard Swanson, 42-year-old composer from Atlanta, was being congratulated today as the first Negro to win an award from the New York Music Critics Circle.

The critics announced after a meeting last night that they had given him their annual award in orchestral music for his "Short Symphony."

The operatic award went to Bohuslav Martinu of Czechoslovakia for his "Comedy on the Bridge."

The choral prize went to Benjamin Britten, British composer, for his "Spring Symphony."

The dance award was given to William Schuman for his score of "Judith."

In addition the Circle awarded a special joint citation to NBC and Gian-Carlo Menotti for composing and producing "Amahl and the Night Visitors" as a television opera.

Laurels Burden Composer of Winning Work

Mr. Swanson, Home Alone on 4th Floor of Walk-Up, Besieged by Phone Calls

By Paul V. Beckley

Howard Swanson, forty-three-year-old composer, whose "A Short Symphony" was named Monday by the New York Music Critics' Circle as the best new orchestral work played in this city in fifteen months, was at home alone yesterday on the fourth floor of a walk-up at 452 Nicholas Ave.

He had arisen at 5 a. m. because he had "some work to do," he explained, so he had not minded too much when friends began calling him on the telephone at 8 a. m. to congratulate him. But by 5 p. m. he was beginning to look uneasy about it and confessed, "I'd prefer to be about a hundred miles away from here right now."

It was the first time the critics let Americans compete musically with composers from other lands. They picked Mr. Swanson's work after an earlier vote resulted in a three-way tie between his symphony, one by William Schuman, and another by the Swiss composer, Arthur Honegger. There were runners-up, including a clarinet concerto by Aaron Copland and symphonies by Paul Creston and Peter Mennin. Mr. Swanson said, "I was a little surprised."

Aimed at "Intensity"

His symphony is actually short—twelve minutes playing time—and he said that although it was "basically in the classic form," he had tried to present in it "the kind of intensity in twelve minutes that one gets in a work twice that length." Composers "too often tend," he said, "to be light and superficial" in short pieces, apparently believing "that a serious work needs thirty minutes."

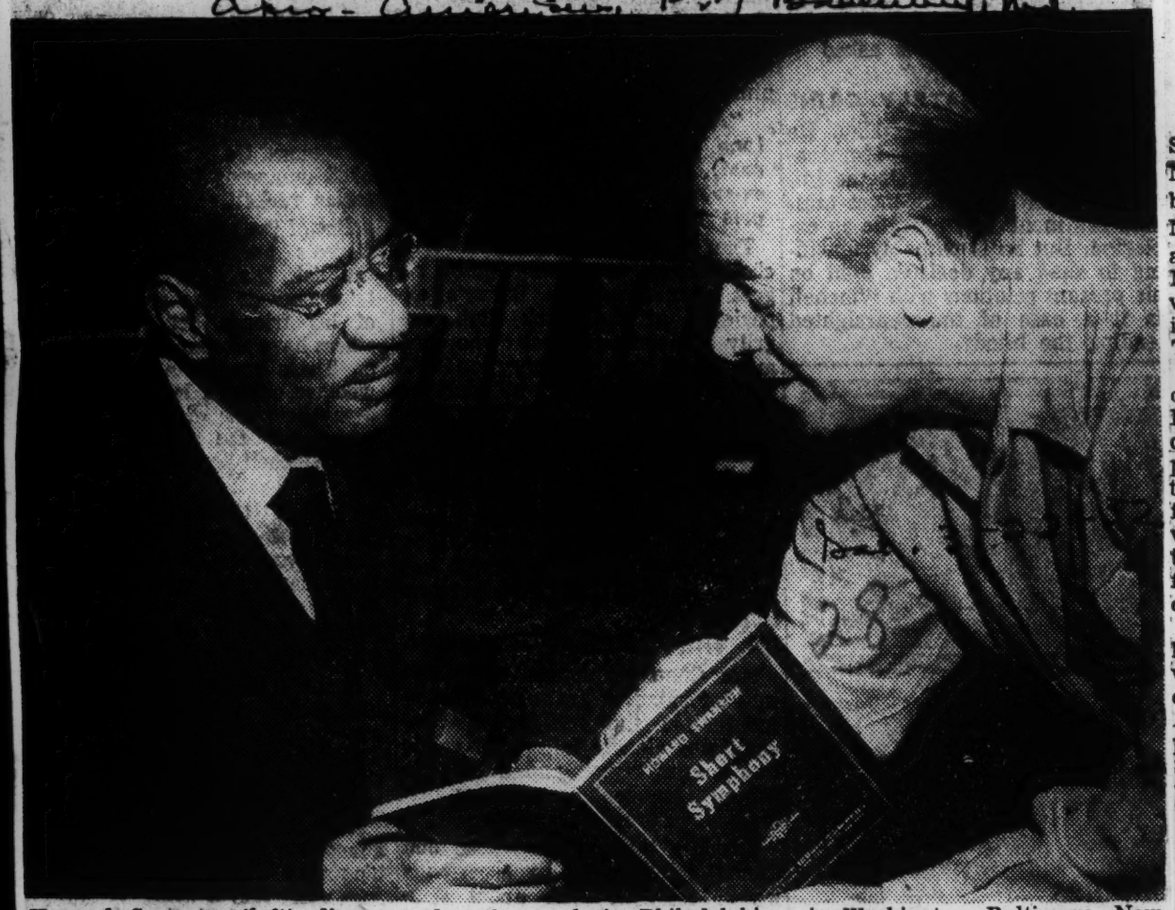
It was played for the first time Nov. 23, 1950 at Carnegie Hall by the Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos. It was the first time any of Mr. Swanson's music had been played by a major orchestra. Since then this work, which is his second symphony (the first symphony has never been played) has been performed by the Chicago Symphony, Denver Symphony, Houston Symphony and will be played this month in Italy and next month in New Haven by the New Haven Symphony.

Can't Make Living

Nevertheless, Mr. Swanson, who is a bachelor, admitted that as a composer he did not make enough money to live on and explained that he was supported partly by donations from friends and partly from teaching. For three years during World War II he worked as a clerk for the Internal Revenue Bureau, but since 1945 has given all of his time to composing music.

When asked by a photographer to pose for a picture, he consented readily enough to sit at his piano—which absorbed most of his front room—but he said, "I don't smile much." He was dressed in a plain blue suit and wore rimless glasses. His hair was graying slightly. A year after his graduation from the Cleveland Institute of Music in 1937, he went to Paris on a Rosenwald Fellowship to study composition under Nadia Boulanger. He stayed there until two days before the Germans entered it in World War II.

A 'Short Symphony' Discussion



Howard Swanson (left) discusses his new prize-winning "Short Symphony" with Eugene Ormandy, conductor of the Philadelphia Orchestra which will play the work in Philadelphia on April 2. The symphony was played by the orchestra March 7 and 8. It will be heard later in Washington, Baltimore, New York City and Ann Arbor, Michigan, and probably several other places.

Negro Composer's Work Judged the Best Performed by Orchestra in 15 Months —Martinu Opera Also Is Cited

Short Symphony, by Howard Swanson, 42-year-old New York Negro composer, was judged the best orchestral work performed in New York between October, 1950, and the end of alst year by the New York Music Critics Circle, when it met yesterday afternoon in the clubroom of THE NEW YORK TIMES to vote its annual awards.

The honor to Mr. Swanson comes with double weight, because European works were voted upon on this occasion, whereas in the past the awards have been limited to American composers. Another factor is that the period considered was three or four months longer than usual, for it included the alst few months of 1950, as well as all of 1951.

Mr. Swanson's work was selected on the fourth ballot. The work was patr of a three-way tie on the first ballot its rivals being Arthur Honegger's Fifth Symphony and William Schuman's Sixth Symphony. The Swanson work took the lead on the third ballot and won on the fourth when enough critics shifted their votes to give it a clear majority.

Mr. Swanson's symphony was first played in this city by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, on Nov. 23, 1950. It was one of his first major works to receive an important performance. Hitherto a few sensitive songs of his had been about the only pieces to be heard in public.

Despite the fact that the award was open to European composers, the symphony by the Swiss musician, Mr. Honegger, was the only work from abroad to receive any votes during the first balloting. The other American works besides Mr. Swanson's and Mr. Schuman's, that drew scattered votes were Aaron Copland's Clarient Concerto, Paul Creston Symphony No. 3 and Peter Mennin's Symphony No. 5.

European-born composers did better in the voting for the awards in other categories. Bohuslav Martinu's short opera, "Comedy on the Bridge," won the award as the best opera with a clear majority on the first ballot. And Benjamin Britten's "Spring" Symphony made the same clean sweep of the choral works on the first ballot.

Though William Schuman lost out in the symphonic category, his ballet, "Judith," was an easy winner in the category of music for the dance. The other works in this class to draw votes were Henry Sauguete's "Les Forains" and Jean Francaix's "Les Demoiselles de la Nuit."

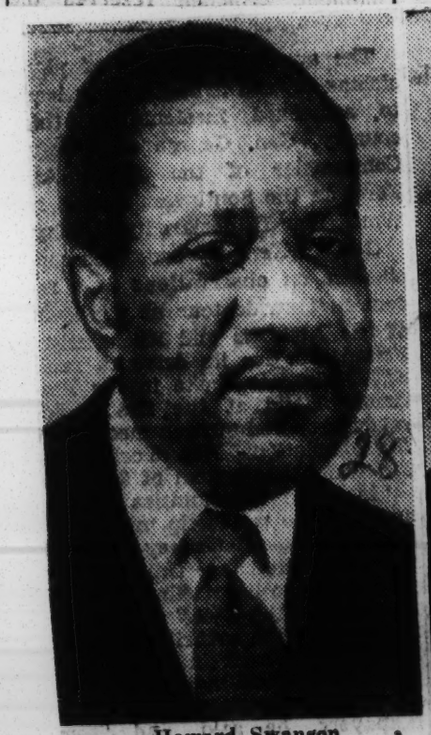
No award was made in the chamber music category. But a special citation was made jointly to "The National Broadcasting Company for its enterprise in commissioning and producing an opera for television and to Gian-Carlo Menotti for composing 'Amahl and the Night Visitors' for this purpose.

Chamber music was not rewarded because it was felt that not enough of the circle's members had been able to hear enough of the works involved. But on a trial ballot Mr. Copland's Piano Quartet drew a handful of votes and there were also votes for Lou Harrison's Canticle No. 3. Mr. Francaix's "Le Diable Boiteux" and Walter Piston's Divertimento for Nine Instruments.

Through its president, Howard Taubman, who presided and got the voting completed within an hour, the circle announced that it hoped to make chamber music awards in future years now that it has established a system whereby it can listen to recordings of chamber works, which are seldom heard by many members at the time they are actually performed.

hTe winning opera, "Comedy on the Bridge," was presented last March by the Mannes Music School. Its nearest competitor in the running was Inigi Dallapiccola's "The Prisoner," which was presented by the Juilliard School of Music. Mr. Dallapiccola was also the runner-up in the choral category with his "Songs in Captivity."

The circle will present plaques to the composers whose works it favored and arrangements are being made for suitable ceremonies. It also is hoped that arrangements can be made to have broadcast performances of some of the winning works.



Howard Swanson

Bohuslav Martinu

Benjamin Britten

William Schuman

Gain-Carlo Menotti

The New York Time

28 1952

HAZEL SCOTT APPEARS

NEW YORK — An all - Gershwin Carnegie Hall benefit concert on May 10 will climax a week of activity to build a new community center for St. Charles Borromeo Roman Catholic Church. Hazel Scott, June McMechan and members of the New York Philharmonic Society Orchestra will perform.

Posies For A Generous Pianist

Glamorous Hazel Scott is shown receiving a bouquet from Mary Eleanor Morin, member of the St. Charles School and Community Center Committee, during the All-Gershwin Carnegie Hall Benefit for St. Charles. Miss Scott, along with Todd Duncan and June McMechen donated their services as soloists to the campaign seeking to raise funds for a million-dollar school and community center to serve all Harlem regardless of color or creed.

Afro-American
P. 11
Baltimore
Sat. 5-31-52

Spirituals In Swingtime

Ministers Think Musicians Should Abandon Style; Broadway Says 'No'

Reporter, p. 21 clipping sec. Wed. 2-16-52

Center, Texas, a town you may or may not have heard of, comes forward this week with a plea to be heard. The subject is that matter involving spiritual songs being put in a swing groove by popular music exponents.

You must have read various attacks from church sources that band leaders who arrange spiritual tunes for swing rendition is committing some sort of evil doings. The protests have come from ministers, church organizations and members of such organizations. Latest is from a church council in Center, Texas, and signed by several members of that organization. Their plea is that someone with power to act do something about what they term an evil.

In defense of the attacks leveled their way about choirs and soloists in churches employing the style they charge theft of talent and tunes as well. Says this most recent note "Almost always, when one finds a singer of the Sister Tharpe type including what they have sung in churches on a popular program it is because their new employers have demanded such style."

Reason for singers of the Sister Rosetta Tharpe and Mahalia Jackson type being singled out in this national controversy grew out of charges on both sides.

Orchestra leaders and managements had pointed out that bulk of such songs as they are being criticized for playing were introduced by singers from church choirs who moved into the professional field for financial reasons. They argue further that the artists in question begin their professional careers in church concerts and not in the theatre. And it is because church concert halls are generally packed to hear the spirituals being put in swing tempo that the booking agents and promoters in theatres and dance halls are willing to book such attractions.

The agents argue further that is is only when artists who resort to swing time even for spirituals and other such religious songs appear that the church auditorium is packed. Thus if the artists choose to enter the theatre and music halls is there any reason they should be barred?

The Rosetta Tharpe mentioned here, is the spiritual singer who dubs in swing and jazz, to score triumph after triumph wherever she appears. For a number of seasons she was featured with Lucky Millinder's orchestra. Lucky had chanced to visit a church where Rosetta Tharpe was singing while on a one nighter tour. The two talked and Sister Tharpe convinced Lucky that her singing style and guitar playing would be an asset to the Millinder aggregation.

Lucky notified his office in New York and upon his recommendation Rosetta Tharpe became a fixture in the Gale offices and as a part of Millinder's touring "package."

As for Mahalia Jackson, she is still one o fthe prized possessions in church circles and an outstanding exponent of swinging the spirituals. Most of her concerts are held in church auditoriums but she does hit the other fields occasionally.

Point is it looks as though this thing will never be settled. The ministry objects to spirituals being played in swing time. You can be sure about that. And just as certain that the powers that be in the popular music field think the churches' main offenders in the practice that only the ministry seems to feel is poor judgment and something that should be stopped.

MAHALIA JACKSON

DIANE PATRICIA STEWARD

Diane Stewart To Sing With Houston Symphony

Diane Patricia Stewart, winner of this year's Student Auditions sponsored by the Houston Symphony Society, will appear as guest soloist with the Houston Symphony Orchestra at City Auditorium on Thursday, February 14 at 3 p.m.

Diane, daughter of Mr. and Mrs. James Stewart of 909 Defender, was born October 1, 1934 in Houston. When she entered Jack Yates High school at the age of twelve, Daine joined the Junior Glee Club under the direction of Mrs. Gloria O. Dukes. Later, she joined the Senior Glee Club and A Capella Choir under the direction of Mrs. Hazel Lewis. She served as soloist in both Glee Clubs.

Diane served as pianist for the Youth Choir of her church for several years and has been very active in school activities, serving as State Chairman of the Y-Teens, President of the Jack Yates Y-Teens for two years and was program Chairman of the Y-Teens and Vice Rresident of the Student Council at the time of her graduation from Yates in January, 1952. During her junior year, she was selected "Student of the Week". Last year, Diane won a contest sponsored by the Altruistic Club in which she was crowned "Miss Altruistic" and received a $50.00 scholarship.

Since January, 1951, Diane Stewart has been studying voice privately with L. Estelle Hart, voice instructor at Texas Southern where she is now enrolled as a freshman Voice Major in the Division of Fine Arts after her graduation as an honor student at Jack Yates High School.

This marks the first time that a student singer, white or Negro, will perform with the local orchestra. Diane will sing Saint Saens' 'My Heart at thy Sweet Voice" from "Samson and Delilah".

Appears With The Houston Symphony Orch.

HOUSTON, Texas—(ANP)— Diane Patricia Stewart, winner of this year's Student Auditions sponsored by the Houston Symphony Society, appeared as guest soloist with the Houston Symphony Orchestra at City Auditorium last week. This marked the first time that a student singer, Negro or white, has performed with the local orchestra.

The 17-year-old singer, now a freshman at Texas Southern University, Fine Arts division, graduated from the Jack Yates High School with honors, where she became soloist in both, the junior and senior glee clubs. Last year, she won a contest sponsored by the Altruistic Club in which she was crowned "Miss Altruistic" and received a $50 scholarship.

Since January, 1951, Diane has been studying voice privately with a TSU instructor.

Her selection on the program with the orchestra was: Saint Saens' "My Heart At Thy Sweet Voice" from 'Sampson and Delilah.'

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SINGS WITH SYMPHONY ORCHESTRA—Diane Stewart, freshman voice student in the division of fine arts at Texas Southern university and honor graduate of Jack Yates high school, Houston, Texas, was recently guest soloist with the Houston symphony orchestra at the City auditorium. Diane is the first student singer, white or Negro, to perform with the Symphony orchestra.

New Honors For William G. Still

By VERNA ARVEY

LOS ANGELES—To America's outstanding composer of serious music, William Grant Still, have come three honors during 1952.

The first, of national significance came in February when he conducted the United States Military Academy Symphonic Band at West Point, New York, in his new patriotic composition, "To You, America!" written especially for thec urrent Sesquicentennial Celebrations.

The second honor, given on April 28 by the Caballeros Club in Los Angeles, was a statuette emphasizing Mr. Still's achievement during the year 1951.

The third, of vast interracial importance, was a citation of tribute for his contributions to Jewish Liturgical music, awarded him on May 23 by the Park Avenue Synagogue in New York City and its distinguished Cantor, Reverend David J. Putterman.

At present Mr. Still is at work on a new opera at his home here.

New Honors For Noted Composer

To America's outstanding Negro composer of serious music, William Grant Still, have come three honors during 1952. The first, of national significance, came in February when he conducted the United States Military Academy Symphonic Band at West Point, New York, in his new patriotic composition, "To You, America!" written especially for the current Sesquicentennial Celebrations.

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At present, Mr. Still is at work on a new opera in his Los Angeles home.

Opera Contest Winner In Town Hall Concert

BY CARL DITON

NEW YORK. — (ANP. — Fred Thomas, baritone, first Negro to be named a winner on the Metropolitan Opera Auditions of the Air, returned to Town Hall recently for his second annual recital.

Mr. Thomas sang Handel's "Hear Me! Ye Winds and Waves" (form "Scipio"), Marcelle's "Non me grave Gloria per amore," J. S. Bach's "Good Fellows Be Merry" (from "The Peasant Cantata"), Verdi's recitative and aria "Dormire sol nel manto Mio regal" (from "Don Carlo"); Schubert's "Die Sterne," "Litanei," "Aufenthalt"; Richard Strauss' "Traum durch die Daemmerung," and "Caecilie."

In recognition of contemporary composers, the singer programmed Irving Mopper's "At Evening" and "Gray Velvet," Samuel Barber's "Rain Has Fallen"; three Hungarian drinking songs by Zoltan Kodaly, and spiritual arrangements by Martin Apelman (I'm on my Way), Roland Hayes (They Led My Lord Away and Plenty Good Room) and Marshall-Thomas (Let the Train Run Easy).

In our judgement, Mr. Thomas' voice, naturally and achieved, is more of a light bass-baritone. His scale varies in both quality, production and pitch.

Probably no Negro singer has come to our attention who has been so saturated in the Italian manner. The Verdi excerpt stood paramount above everything else both in diction and style. The artist's English seemed to have suffered in correctness possibly because it was his native tongue, and his German was almost completely obscured, but he is fortunate in being dramatically inclined which was a great asset throughout the evening.

One of the highlights was "Gray Velvet," the lyrics of which were written by a 5-year old poetess, Hild Conkling.

Former Slave Dies At 107 In Petersburg Homestead

By CHARLES A. GRIFFIN

PETERSBURG, Va.—Mrs. Ella Williams, of 635 Gill street, died after being in a semi-coma for more than three weeks. She is believed to have been one of the oldest former slaves in Virginia. On Thursday her family and friends had attempted to have a birthday party for her as she passed the 107 year mark of a life remarkable in any respect.

Mrs. Williams according to government records was born on the Mansons Scroggins' Place near here April 3, 1845. She lived through five major wars, outlived 19 residents and was a prodigious reciter of Bible verses although she never had formal scholing. Before she became blind 16 years ago she maintained her daily devotions and was remarkably alert. Only in the past five or 10 years had her health limited her activities to any great extent.

Several weeks ago members of her family decided to surprise her on her 107th birthday. They bought a cake, dressed her in a new white nightgown and had everything ready, but there was no party. The friends just sat around and talked about the remarkable woman who had lived to see so much of history around her.

They recalled how she in years gone by talked about the Battle of the Crater as if she were recalling yesterday. She still could become upset talking about the dead. She often told the story of how she was a house slave and never had to work on the farm as many of the others did. Even after the slaves were freed she referred to the owners of the Manson estate as master and mistress.

She is survived by two sons, Sterling and John Williams, a daughter-in-law, Mrs. Lillie Williams; two grandchildren, three nephews, and two nieces, all of Petersburg.

28 1952

Lois Towles

Feminine Front

By LULU JONES GARRETT, AFRO Woman's Editor

Her Figure As Well As Music Scores

Concert Pianist Lois Towles, and a model in Paris, is shown as French painters gather around the easel to admire a sketch made of Miss Towles as she posed in a highly styled coat and pencil-slim skirt. Miss Towles finds fashion modeling stimulating after six hours daily at the piano. The painters in this photo are Artist Apprentices of the famous French painter Paul Colin who saw and heard her in a piano concert in Paris and was attracted by her unusual type of beauty, graceful lines of body, and elegant carriage.

How Rubinstein Gave Lois Towles Big Push

The story is well known; that of how the world famous pianist, Artur Rubinstein, discovered Lois Towles during one of his engagements in Nashville, Tenn., kept her playing for a full one hour and 20 minutes, then dashed off to catch a train for his next engagement. But more than that, is his manifestation of his faith in her musical talent, not yet budded. With these words he left her speechless, "Come to California this summer and I will teach you during my vacation without charge." Waiting for an answer from a temporarily muted girl, he added, "But if I don't see you anymore, I will hear of you someday."

The following summer found Lois Towles, for 2 hours daily, in the Beverly Hills home of the great Artur Rubinstein.

At the end of this marvelous summer in the hills of California, Mr. Rubinstein said to Lois Towles, "Go now, and seek for yourself an artistic background, develop a flawless technique and success is yours. If you can, by all means, go to Europe, France is the place for you to develop."

So for almost three years, Lois Towles has been following the advice of Artur Rubinstein who still guides her career. He sent her to his best friend in Paris, Marcel Ciampi (Ci ampi), the first Professor of Piano, Paris Conservatory of Music, Paris, France. Through Monsieur Ciampi, Artur Rubinstein and their friends in France, the musical life of Lois Towles has been one series of successes. She has concertized extensively in Europe. has given many concerts in the Chateaux (Palaces) of the French nobility, and has been presented, in concert, six times in Paris, alone.

ARRIVES FROM ABROAD. Lois Towles, internationally famous concert artist, is shown arriving aboard the Isle de France from a tour of several months in Paris and London music halls where she was acclaimed by critics and royalty alike. Miss Towles is leaving New York this week for a tour of West Virginia, Texas and several engagements on the West Coast.

Pianist Off To Europe

P. 6 Sat. 6-7-52 [illegible]

Miss Lois Towles, well known concert pianist, who sailed for Europe recently on the S.S. Liberte. She expects to remain there for six months to study and give recitals.

Baltimore Baritone To Get Met Opera Audition

afro-American
Jan 1-12-52

28

BALTIMORE

The "break" of a lifetime will come to Oliver Travers, youthful baritone, Tuesday, Jan. 8.

Baltimore Md

OLIVER TRAVERS

On that date, he will travel to New York City for a special audition at the Metropolitan Opera House, which has been arranged by the Baltimore Institute of Musical Arts, Inc.

Mr. Travers, who finished the school last June and returned on a scholarship to major in voice, will be accompanied at the audition by Herman Schwartz, dean of the BIMA, and one of the nation's best known musicians.

Native of Annapolis

A native of Annapolis and graduate of the Bates High School, he is the son of the late Mr. and Mrs. Oliver Travers. He has resided in Baltimore for the past 13 years.

He began his singing career in Baltimore night clubs and continued his activities while doing a hitch in the U.S. Army from 1943 to 1945. He first entered BIMA in 1946.

The result of the audition will be announced later by Metropolitan Opera officials.

The Met recently dropped its discriminatory policy after 66 years, and signed Janet Collins, a ballet dancer, who made her debut on Nov. 13 as a regular member of the group.

Also undr the aegis of the tradition-crashing Rudolph Bing, new Met manager, four talented colored singers have been signed for regular background music in two Met. presentations, "Aida" and "Cavalleria Rusticana."

Goodman, Warfield Hailed In Second 'Pops' Concert

By Marion Kelley

The second "Pops" Concert introduced by the Philadelphia Orchestra this season was played at the Academy last night before a large and friendly audience. Alexander Hilsberg, associate director of the Orchestra, was on the podium to conduct expertly a suitably blended program of popular and classic music.

Two soloists added charm and zest to the evening's entertainment, Benny Goodman making magic on his clarinet, and William Warfield of "Show Boat" fame delighting his listeners with excerpts from his recent film and Gershwin's "Porgy and Bess."

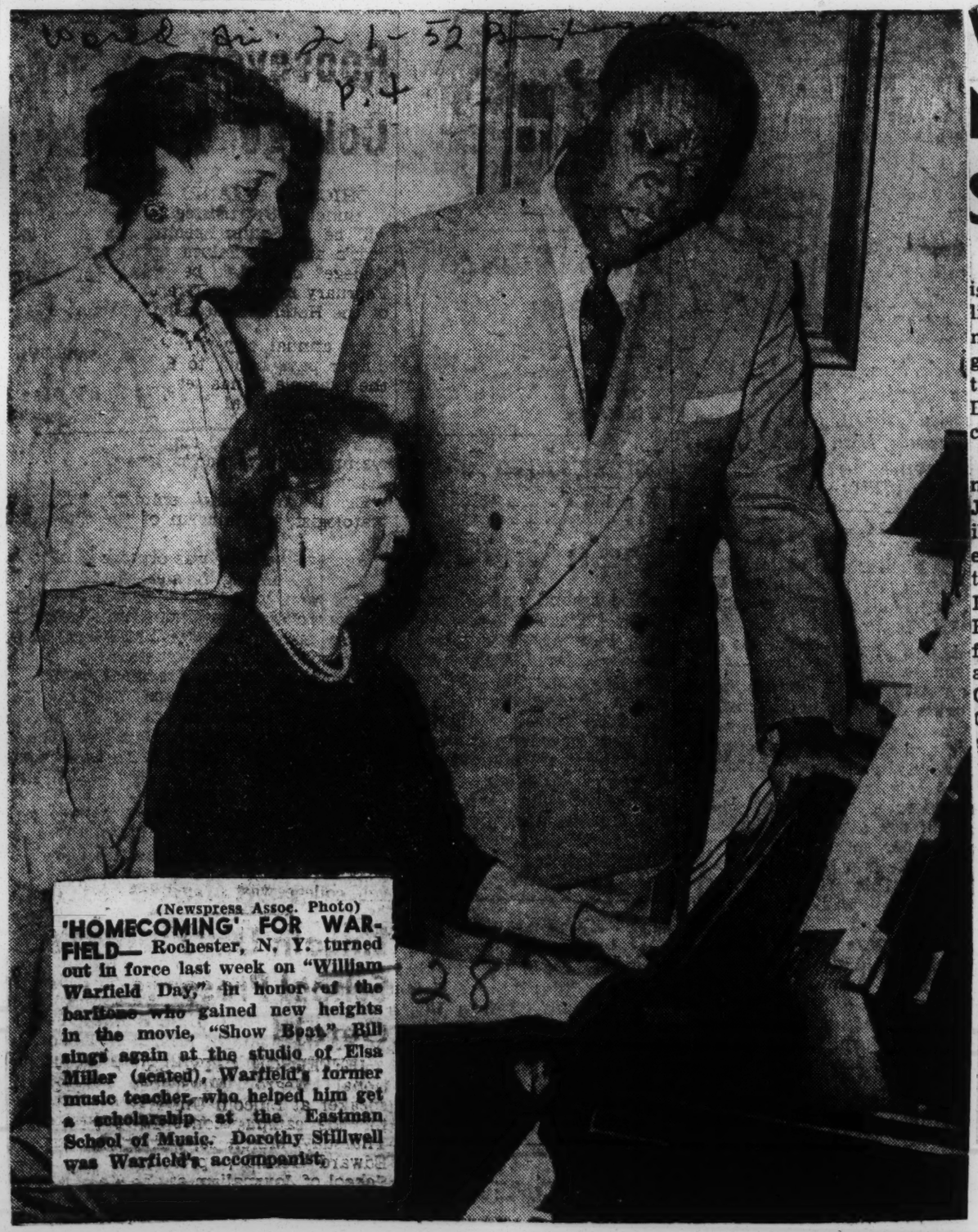
It was an evening of modern music, even in the classical vein. The program opened with the stirring Overture from Berlioz "The Roman Carnival," and although this composer slipped away more than three-quarters of a century ago, his music fits in nicely with today's modern trend. Its glowing intensity, dramatic power and stormy grandeur offered pleasing balance rather than sharp contrast to contemporary pieces.

Benny Goodman took over in Webert Concerto No. 1 in F minor for Clarinet and Orchestra, Op. 73. In this work the soloist showed facility in an exacting number. To the delight of most of his listeners he later whipped into a medley of American hit tunes especially arranged for the clarinet with the full orchestra.

William Warfield's rich baritone provided reason for uproarious applause in his three numbers from "Porgy and Bess," on the scheduled part of the program. He was in excellent form too, and sang "Ole Man River" for an encore with such zest that, in the absence of additional music, repeated it at audience request.

The Orchestra exhibited the spirit of the occasion from the start. They appeared to be having as much enjoyment playing Walton's satirical "Facade," and Leonard Bernstein's jolly "Fancy Free," as the audience derived from hearing them.

The enthusiasm engendered was fittingly met with the final number on the scheduled program, Suppe's zestful concert overture "Light Cavalry." It was a colorful and gay musical feast and the audience was thoroughly appreciative, repeatedly calling for encores.



(Newspress Assoc. Photo)

'HOMECOMING' FOR WARFIELD— Rochester, N. Y. turned out in force last week on "William Warfield Day," in honor of the baritone who gained new heights in the movie, "Show Boat." Bill sings again at the studio of Elsa Miller (seated), Warfield's former music teacher, who helped him get a scholarship at the Eastman School of Music. Dorothy Stillwell was Warfield's accompanist.

William Warfield Hits New High Appearing As Soloist With Symphony

PITTSBURGH, Pa.—Versatile is one of the adjectives for William Warfield who can play a night-club piano, sing a synagogue service, act in opera, motion pictures or TV, sing an all-Debussy recital or give a Lieder concert.

He can also substitute, at a moment's notice, for violinist Jascha Heifetz (suddenly taken ill). Warfield's versatility, however, does not extend to singing the Beethoven violin concerto. In taking over for the ailing Heifetz, he also substituted from his own repertory with arias from Handel, Andrea Chenier, Simon Boccanegro, Carmen and (after his motion picture "Showboat") the inevitable suite from that American classic.

Reached by phone by his managers, Warfield was just completing a spring concert tour of over 40 cities from Vancouver to New England, preparatory to returning to New York to begin rehearsals in an important new Broadway production. The rugged young baritone, who was, one week, able to sing the unprecedented number of nine concerts agreed to pinch-hit for Heifetz with the short observation: **"I like to sing."**

Warfield To Sing "Porgy"

NEW YORK (NNPA)—William Warfield has been engaged to sing Porgy in "Porgy and Bess," the revival of the George and Ira Gershwin-DuBose and Dorothy Heyward folk operetta, which will open in June in Dallas, Texas.

The revival is being sponsored by Belvins Davis and Robert Breen. The musical will be seen in Washington and New York, and European bookings are being considered.

Talented Miss Charlotte Wesley, New York City, will sing the title role, "Violetta" in Verdi's "La Traviata" at Central State College May 4.

Miss Wesley, soprano of rich European and American background, will add excitement and beauty to Verdi's fateful opera based on Dumas' "La Dame Aux Camillias."

Antoinette Williams to Be Soloist With the Chancel Choir of Dallas

TYLER, Tex.—Stunning young Antoinette Williams, whose soprano voice has enthralled critics throughout her home State of Texas, as well as those who have heard her in other states, will be featured in the "Messiah" when the Chancel Choir of Dallas presents that greatest of all oratorios, Dec. 22.

Considered as one of the most outstanding young voices in America, Miss Williams, the daughter of Dr. and Mrs. Frank E. Williams Jr., made her singing debut at 16 with the Dallas soloist at Wellesley, Mass., at the National Association of Student Councils; at the National Baptist Sunday School Congress in Shreveport, La., at the National Baptist Convention in Oklahoma City,

OTHER PLACES

The First Methodist Church of Tyler (white) had her as soloist, as did the First Methodist Church of Dallas, where she sang with the two-hundred-voice choir. She has appeared in Fort Worth, Tex., and throughout the schools of Tyler, both white and colored.

When she appears on the 22nd in Dallas, Miss Williams will be soloist with the 125-voice Chancel Choir. James Berry of Austin, Tex., will be the baritone soloist. Glen Johnson, minister of music at First Methodist, will conduct the performance.

ANTOINETTE WILLIAMS

28 1952

Camilla Williams Rates Envious 'Tops' As Concert And Opera Leads

NEW YORK—Camilla Williams, whose general identification lists her as a member of the New York City Opera Company, is drawing raves on current tour of the collegiate circuit as a concert artist.

Miss Williams, who entered the big time concert scene following conquests in Canada, has been sensational wherever she has appeared.

Since then the soprano has appeared with the New York City Opera, both at home and on tour. She soon added other roles to her repertoire, Nedda in "Pagliacci," "La Boheme' and the title role of 'Aida.'

Opera triumphs behind her, Camilla Williams started on her first concert tour of more than forty engagements, including a coveted appearance as soloist with the Chicago Symphony Orchestra. She sang music of Mozart and the great Casta Diva aria from Bellini's "Norma." In the concert hall, the soprano's success matched her stage achievements. Critic C. J. Bolliet reported in the Chicago Daily News: "In Paris in the time of the Second Empire, the students would have unhitched the horses from her carriage and themselves polled Camilla Williams through the streets. Last night's audience at Orchestra Hall fell little short of that in their extravagant greeting of the young Negro soprano in her Chicago debut."

Camilla Williams has since appeared from coast to coast, from the Hollywood Bowl to Carnegie Hall, where in the spring of 1950, as soloist with the New York Philharmonic-Symphony, she sang in the Mahler monumental Eighth Symphony under Stokowski. In the summer of 1949 she toured Panama, the Dominican Republic and Venezuela; she returned in the summer of 1950 for reengagements in Maracaibo and Caracas, Venezuela and in Santiago de los Caballeros, in the Dominican Republic. Recently, too, she was one of the first artists to tour Alaska. In the spring of 1952, she was one of the leading singers in the first New York performance of "Idomeneo," presented by the Little Orchestra Society during its April Festival of Mozart Operas.

In the National Negro Opera Company Foundation's production of Gounod's "Faust" at Griffith Stadium Friday night, Camilla Williams, top, will sing the role of Marguerite and Jan Rubes, that of Mephistopheles.

Camilla Williams' first recordings were for RCA Victor and included two best-selling Spirituals: "City Called Heaven" and "O, What A Beautiful City." Early in 1952 she recorded one of her favorite roles, Aida, for MGM Records in an album of "Highlights from Aida" with the New York City Opera Company, under the direction of Laszlo Halasz.

Camilla Williams Signed To MGM Record Contract, Will Wax Concert, Recital

NEW YORK—MGM Records has announced the signing of three more artists to long-term pacts to record exclusively for the label's "Popular Classics" series.

Among those signed is Camilla Williams, leading soprano star of the New York City Opera Company. Miss Williams was heard previously in MGM's "Highlight from Verdi's 'Aida'" as a member of the opera company.

For her first recording under the new contract, Miss Williams may be heard in "A Camilla Williams Recital."

Camilla Williams

OPERA

NEW YORK CITY OPERA
City Center

TODAY, 2:30 P. M., Madama Butterfly. Williams, Bible, LeSawyer; Gari, Torigi, Walters, Vellucci, Renan. Conductor, Martin.

TONIGHT, 8:15 P. M., La Traviata. Yeend, Evans, Kreste; Poleri, Cassel, Vellucci, Wentworth, Renan, Newman. Conductor, Serafin.

THURSDAY, 8:15 P. M., Aida. McKnight, Mayer, Evans; Gari, Winters, Symonette, Geyans, Pollock. Conductor, Serafin.

Abresch
Camilla Williams.

FRIDAY, 8:15 P. M., La Boheme. Ayars, Christine Palmer (debut); Poleri, Torigi, Newman, Donald Gramm (debut), Wentworth, Renan, Pollock. Conductor, Schippers.

SATURDAY, 2:30 P. M., The Old Maid and the Thief and Amahl and the Night Visitors. The former with Kreos, Hurley, Richmond, Tipton. The latter with Mayer; Sammarco, Pollock, Winters, Wentworth, Starling. Conductor, Schippers.

SATURDAY, 8:15 P. M., The Marriage of Figaro. Faull, Bishop, Bible, Kreste, Richmond, Pease, Cassel, Vellucci, Renan, Newman, Pollock. Conductor, Rosenstock.

NEXT SUNDAY, 2:30 P. M., Cavalleria Rusticana and Pagliacci. The former with Neway, Richmond, Kreste; Poleri, Wentworth. Conductor, Shaynen. The latter with White, Jeanne Grant (debut); Gari, Winters, Torigi, Pollock. Conductor, Rudel.

NEXT SUNDAY, 8:15 P. M., Tosca. McKnight; Petrak, Cassel, Geyans, Vellucci, Renan. Conductor, Serafin.

AMERICAN LYRIC THEATRE
133 MacDougal Street

In 'Aida' 'Butterfly' Roles At Huge Civic

By ROB ROY

When the New York City opera company opened at local Civic Opera house this week [illegible] Williams and Lawrence Winters were slated for top billing in several of the series of productions.

Camilla will appear in "Mme. Butterfly" just as she has done in past presentations of the opera here. She will, of course, have the title role and appear with one of the top male stars just as in the past. Miss Williams will be seen and heard at least three times during the opera's stay at the civic

Lawrence Winters, also a favorite to local opera fans will be seen at least [illegible] always in top roles. Winters is a big favorite here as a result of his many appearances in the New York City company and his several concerts staged in the city.

'Aida' will also present its usual local color with several artists from local choirs participating. Some of the leading church choirs in Chicago have loaned their members to the company for performances in "Aida" and one or two other interracial operas.

The New York company was the first to break the color line that has for so long been a part of big time opera. Last season the Metropolitan gave in to permit a famous dancer, Janet Collins the chance to appear in her specialty. This is the third trip west with New York City opera company for Winters and Miss Williams however.

Camilla Williams, Opera, Concert Star

SAVANNAH, Ga.—Miss Camilla Williams, leading soprano of the New York City Opera for five years, a concert singer who has captivated two continents from Venezuela to northern Alaska, a soloist with orchestra whose "beautiful singing" has been publicly praised by Stokowski, will be presented in concert at Savannah State College.

Miss Williams will appear in Meldrim Auditorium, Friday, Aug. 8 at 8:30 p. m. in the second Lyceum feature of the summer. Todd Duncan, internationally famous baritone, was the first Lyceum attraction, appearing on June 30.

BORN IN DANVILLE, Va., Camilla Williams was graduated from Virginia State College. Granted a scholarship by the Alumni Association she came to Philadelphia to study under Mme. Marian Szekely-Freschl.

Within less than a year she won the annual Marian Anderson Award. In 1944 she again emerged as a winner. Soon after she won further recognition as the winner of the Philadelphia Orchestra Youth Concert Auditions.

THE NEW YEAR 1946 brought the young soprano, who by that time had begun to fill a limited number of concert engagements, a audition with Laczlo Halasz, music director of the New York City Opera Company, who offered the gifted girl her great opportunity—the role of Butterfly.

Tradition was broken and news made the night of May 15, 1946 when kimono-clad Camilla Williams fluttered out and created a new Cio-Cio-San. In the audience the most famous Butterfly of her time, Geraldine Farrar, led the capacity house in the applause, stated: 'She already is one of the great Butterflys of our day.' She soon became the most talked of postwar Cio-Cio-San" reported Time Magazine.

CAMILLA WILLIAMS

SINCE THEN the soprano has appeared regularly with the New York City Opera, both at home and on tour. She soon added other roles to her repertoire, Nedda in Pagliacci," "La Boheme," and the title role of "Aida."

Opera triumphs behind her, Camilla Williams started on her first concert tour of more than forty engagements, including a coveted appearance as soloist with the Chicago Symphony Orchestra. She sang music of Mozart and the great Casta Diva aria from Ballini's "Norma.' In the concert hall the soprano's success matched her stage achievements.

CRITIC C. J. Bulliet reported in the Chicago Daily News: "In Paris in the time of the Second Empire, the students would have unhitched the horses from her carriage and themselves pulled Camilla Williams through the streets. Last night's audience at Orchestra Hall fell little short of that in their extravagant greeting of the young Negro soprano in her Chicago debut."

Camilla Williams has since appeared from coast to coast, from the Hollywood Bowlt to Carnegie Hall where in the Spring of 1950, as soloist with the New York Philharmonic-Symphony, she sang in Symphony under Stokowski. the Mahler monumental Eighth

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IN THE SUMMER of 1949 she toured Panama, the Dominican Republic and Venezuela; she returned in the Summer of 1950 for r engagements in Maracaibo and Caracas, Venezuela and in Santiago de los Caballeros, in the Dominican Republic. Recently, too, she was one of the first artists to tour Alaska.

In the Spring of 1951, she was one of the leading singers in the first New York performance of "Idomeneo", presented by the Little Orchestra Society during its April Festival of Mozart Operas.

Camilla Williams' first recordings were for RCA Victor and included two best-selling spirituals: "City Called Heaven," and "O, What a Beautiful City." Early in 1951 she recorded one of her favorite roles, Aida, for MGM Records in an album of "Highlights from Aida" with the New York City Opera Company, under the direction of Laszlo Halasz.

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CAMILLA WILLIAMS

Camilla Williams, Noted Singer In Concert Here

The most talked-of event of the 1952 music season in Atlanta is the appearance of Camilla Williams,

CAMILLA WILLIAMS,

the first Negro to have a steady job with a major opera company, on February 5 at Wheat Street Baptist Church.

A graduate of Virginia State College and a two time winner of the Marian Anderson Award, Camilla Williams' rise to stardom has been phenominal. Still in her twenties this young soprano has distinguished herself in the music worlds of North and South America, Canada and Alaska. Beginning with her debut with the New York Opera Company in the title role of "Madame Butterfly" and continuing her five years of association with that company, her record has been so consistently brilliant until she now numbers with Marian Anderson, Dorothy Maynor, Todd Duncan .... famous Negro singers.

Miss Williams has a rich and varied repertoire. She sings classical and folk numbers with equal ease. Of her appearance with the Chicago Symphony when she sang two Mozart numbers and the beautiful Casta Diva aria from Bellini's "Norma," the Chicago Daily News critic wrote "In Paris, in the time of the Second Empire, the students would have unhitched the horses from her carriage and themselves pulled Camilla Williams triumphantly thru the streets." Although she does not rely heavily on Negro spirituals, at the end of her program she usually includes "Standin' in the Need of Prayer," one of her favorites and a few others.

Tickets for the Atlanta Concert of Miss Camilla Williams are already on sale at all Yates and Milton Stores, Amos Drug Store and Cable Piano Company at 235 Peachtree Street, N. E.

Camilla Williams To Appear In Recital At Virginia State

PETERSBURG, Va. (ANP)—Miss Camilla Williams, soprano of the New York City Opera Co., will be heard in a recital Sunday night, Feb. 24, in the auditorium at Virginia State College here. The college alumni association is sponsoring the event.

A Virginia State alumnus, Miss Williams made her operatic debut in the spring of 1946. An audition with Laszlo Halasz, music director of the New York City Opera Co., brought her the role of "Butterfly" in Madam Butterfly. Time Magazine referred to her as "the most talked of post-war Cio-Cio-San."

Born in Danville, Va., Miss Williams received a scholarship from the Virginia State Alumni Association to study under Mme. Marian Szekely-Freschl. She has won the Marian Anderson Award and the Philadelphia Orchestra Youth Concert Auditions.

Camilla Williams Signed To MGM Record Contract; Will Wax Concert Recital

NEW YORK—MGM Records has announced the signing of three more artists to long-term pacts to record exclusively for the label's "Popular Classics" series.

Among those signed is Camilla Williams, leading soprano star of the New York City Opera Company. Miss Williams was heard previously in MGM's "Highlight from Verdi's 'Aida'" as a member of the opera company.

For her first recording under the new contract, Miss Williams may be heard in "A Camilla Williams Recital."

CAMILLA WILLIAMS, brilliant young soprano, who will appear Tuesday, February 5, 1952 at 8 p. m. at Wheat Street Baptist Church. Miss Williams is well known from the Hollywood Bowl to Carnegie Hall, and has appeared in Concert in South America and Alaska. The Atlanta University Alumni Association and The Atlanta Council of the United Negro College Fund are doing cultural Atlanta an invaluable service in bringing this "first Negro to be regularly employed with a major opera company" for its enjoyment. Miss Williams is a graduate of Virginia State College, has studied under Mme. Marian Szekley-Freschl and was twice recipient of the coveted Marian Anderson Award. Miss Williams is a member of the Alpha Kappa Alpha sorority.

Camilla Williams Sings To SRO Audience In Benefit

The golden-voice of the Virginia-born and musically gifted Camilla illiams, was in rare form, as she sang recently at Freedom House auditorium.

The leading soprano of the City Center Opera Company was presented by the New York City Branch of the American Association of University Women in a sold-out performance.

The Alpha Kappa soror and alummus of Virginia State College, donated her services in the full length recital for the benefit of the building fund of AAUW.

Sang Varied Program

Accompanied by the internationally known pianist, Borislav Bazala, Miss Williams sang works of Schubert, Handel, Mozart, Koechlin, Debussy, and Massenet.

Her fifth group of songs included "Thekle" from the Chinese, 718 B.C. (ms) of Celius Dougherty, John Sukes' "I Cen't Be Talking of Love," and Winter Watts' "Joy."

The sixth group included spirituals, "Talk About A Child," asranged by William Dawson of Tuskegee; Hall Johnson's "A City Called Heaven" and Bazala's arrangement of "Little David." All were sung with great [illegible], depth, emotion and sensitivity by the soprano.

Mrs. Ruth Wilson was concert chairman of the recital.

Camilla Williams Scores In Concert At Va. State

By J. W. WALLACE

PETERSBURG, Va., — Camilla Williams, leading soprano of the New York City Opera Company, captivated an audience that packed the Virginia State College auditorium Sunday night as she returned in concert to her Alma Mater. The concert was sponsored by the Alumni Association and the Artist Recital Series.

From the opening number of the concert, the sweet and simple "Spring Is Coming" from "Ottone" by Handel, the personable singer charmed her hearers by her ease of delivery and her winning stage presence. Her lovely legatos, thrilling climaxes, and charm of interpretation reflected a perfect understanding of the songs and an easy command of the languages.

MISS CLEOTA J. Collins of the Virginia State Music Department, Miss Williams' teacher of college days, was well pleased with the artist. "Miss Williams has traveled far musically," she said, speaking of her triumphs with the New York Opera Company as well as of her achievements on radio and television. "It was in the stars that she should reach fame," Miss Collins added, "for as a student of voice, she was untiring in her study and outstanding in all she did."

Especially well received from the program's first part was "Best Jungling" from "Schauspieldirektor" by Mozart. The singer's enunciation and her command of German diction were unusually pleasing. A group from Schubert, opening with the lovely legatos of "And Die Sonne" and closing with the plaintive "Gretchen am Spinnrade," were capably handled.

* * *

A CHINESE NUMBER, "The K'e" was given a rich Oriental flavor and "I Can't Be Taling of Love," was delightful. As an encore before the intermission, Miss Williams sang the aria, "Pace, Pace." She closed with a group of spirituals including by request "A City Called Heaven," her favorite when a student. "Summertime" and "Annie Laurie" were final enclore presentations to an almost insatiable audience. Borislav Bazala furnished sympathetic and understanding accompaniment.

The artist, during the intermission, received high praise from president Robert P. Daniel of Virginia State College. Dr. Daniel announced that the singer was giving her fee to the college alumni association. She received a bouquet and gifts from several alumni units and from members of her sorority.

Soprano Praised By College Teachers

Camilla Williams, leading soprano of the New York Opera Company, is seen above with a music teacher of her college days, Miss Cleota Collins of the Virginia State College music department. Following the highly successful concert by Miss Williams at VSC Sunday night, Miss Collins praised her former pupil and declared that Camilla's fine attitude and hard work were early guarantees that she would reach the top.

Miss Williams To Aid Univ. Women

NEW YORK—Camilla Williams, a member of the New York City Opera Company, a native of Danville, Va. and a graduate of Va. State College, is donating her services in a mammoth benefit for the club house of the American Association of University Women's New York City Branch.

The event is to be held at the Freedom House, 20 West 40th St., in mid-town New York, Monday evening, March 3, at 8:30.

Mrs. Ruth D. Wilson, a trustee of Bethune-Cookman College Daytona Beach, Fla., is serving as concert chairman.

Some forty noted community women, including Mesdames Ogden Reid, Dwight Morrow, Vivian Carter Mason, Eunice Hunton Carter and Dr. Marguerite Cartwright are serving on the AAUW event.

Of the nearly 800 members in the New York City Branch only about 20 colored hold membership. Miss Williams's accompanist Berislav Bazala will be at the piano.

Camilla Williams Thrills Crowds At Gotham Benefit

New York (ANP) — The golden voice of the Virginia-born and musically gifted Camilla Williams, was in rare form, as she sang at "Freedom House auditorium" Monday evening.

The leading soprano of the "City Center Opera Company" was presented by the New York City Branch of the American Association of University Women in a sold-out performance.

The Alpha Kappa soror and alumnus of Virginia State College, donated her services in the full length recital for the benefit of the building fund of AAUW. The event was considered a precedent-making by the sponsors.

Accompanied by the internationally known pianist, Borislav Bazala, Miss Williams sang works of Schubert, Handel, Mozart, Koechlin, Debussy, and Massenet.

Mrs. Ruth Wilson was concert chairman of the recital.

Teacher And Famous Pupil

Camilla Williams, brilliant leading soprano of the New York Opera Company, is seen above with a music teacher of her college days, Miss Cleota Collins of the Virginia State College Music Department. Following the very successful concert by Miss Williams at VSC Sunday night, Miss Collins praised her former pupil and declared that Camilla's fine attitude and hard work were early guarantees that she would reach the top. (Photo by Burke)

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'A Serious Aspect of My Art'

Helen Traubel Promotes 'St. Louis Blues' To Artistic Equality With Wagner's Music

By Paul Hume

"Yes, I consider the St. Louis Blues to be as great art as the Brunnhilde and Isolde," Helen Traubel said yesterday afternoon in a noisy press conference in the Statler Hotel.

The opera diva who is making herself a new career as a night club singer, and will not be heard at the Metropolitan Opera this season because of it, said "I consider whatever I sing a serious aspect of my art."

Asked again if she thought the great Wagnerian roles, generally considered artistic pinnacles in the world of music, were equalled artistically by W. C. Handy's St. Louis Mlues, Miss Traubel, over the strenuous objections of her husband-manager, William Bass, said she did.

Answering another question, Traubel said she did not think she and Rudolf Bing, manager of the Metropolitan, would kiss and make up.

Bing recently asked Traubel not to sing night club dates around New York during, or for a month before or after the Met season. Traubel replied that she could not sign the contract involved, since she felt Bing's attitude represented "rank snobbery that underrates both the taste of the American public and the talents of its composers."

The popular soprano said, of the Metropolitan, "I have the friendliest feeling for the institution. It is the greatest institution of its kind in the world."

Traubel, whose fiftieth birthday was last June 16, said her new contract called for three engagements, the same number she thuoght she sang at the opera lats season. She said she knew no reason for the smaller number of dates compared to years when she sang 15 and 20 times in a season.

The television set in the conference room was on during the interview, and from time to time Traubel would let out her famous guffaw, announcing that she was a Yankee fan. "Want to make something of it?"

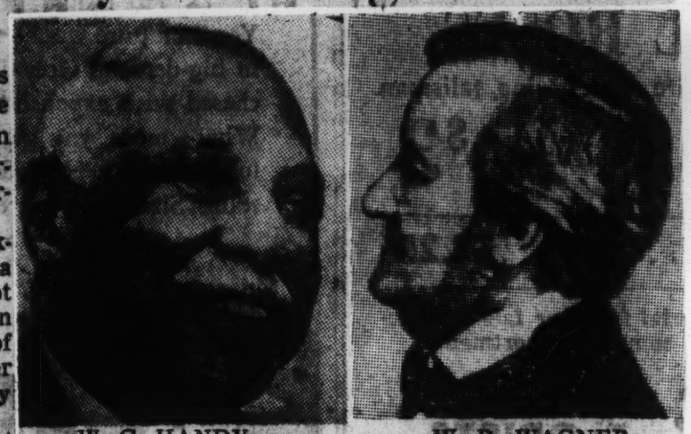
The singer opens a two-week engagement tonight in the Statler's Embassy Room for a reported $4500 per week. In recent seasons the Met's top fee has been $800, though Bing said it would probably have to be raised this year, and that if Traubel sang there, she would probably receive $1000 a night for the three dates.

Miss Traubel's husband, who is also her manager, frequently refused to let her answer questions, charging reporters were trying to bully her. This came up first when Traubel was asked if she felt she had been fired or had resigned. The same thing happened again with Bass protesting more emphatically, when she was asked if Bing's request that she avoid New York night clubs was not an ultimatum.

In her two shows a night in the Statler, Traubel said she will sing "something of all music that I feel I can do. I will do some Viennese music, two current American hits, "I Believe," and "No Other Love," from the current Broadway show, "Me and Juliet."

She said she has combined arias from four popular operas, Aida, Carmen, Butterfly, and Pagliacci, into a single scene. These are operas in which she has not sung publicly. And for the big windup, she is planning to do the St. Louis Blues, and "A Real Piano Player," songs she sang on TV shows with Jimmy Durante.

Commenting on Howard Mitchell's invitation to sing popular American songs with the National Symphony in a pops concert, Traubel said, "I would like very much to. It is a matter of fitting it in to the schedule."



W. C. HANDY

W. R. WAGNER

... The St. Louis Blues vs. Brunnhilde and Isolde

HELEN TRAUBEL
... as Isolde

She said "no comment" when asked about the bigger fees in night club singing than in opera appearances.

KEYBOARD EXPERT predicted to be one of the nation's newest concert piano star is Jon Robertson, 10 years old, of Long Beach, Calif., and pupil of Madame Ethel Loginska. Although a student of piano only four years, Jon will make his New York debut Oct. 11, with a recital at Town Hall.

STAFF SGT. ALFRED GAITWOOD
He directs 40-voice GI glee club

40 VOICES OF ALL RACES:

GI glee club thrills British chaplain

ANDREWS AIR FORCE BASE, Md. (NNPA)—Over in Tripoli at Wheelus Field Air Force Base, Staff Sgt. Alfred Gaitwood of the Military Air Transport Service leads the interracial Wheelus Field Garden City Glee Club.

The singing group was considered so good by a visiting British Protestant chaplain that the airman, at his request, rehearsed and put on a show for their British friends in the Garrison Chapel.

Organized last year by Director Gaitwood, this gifted group had only 20 members to start with. It now numbers 40 and, according to Sgt. Gaitwood, is geared to a "concert with religious undertones."

Religious Theme Dominates

There are plenty of classical and popular numbers, but the religious theme is heard throughout every concert.

The Rev. O. B. Cato the British chaplain, heard the glee club in its summer concert in Tripoli's Miromare Theater and was so impressed by it that he inquired:

"How about you boys coming over and giving us a concert at our chapel?"

The airmen were only too glad to comply.

Their program included "Onward Christian Soldiers," specially arranged and presented, and "O Happy Day."

Quintet From Group

A quintet, consisting of Dan Strang, Sam LeHunt, Ron C. Baker, Wendell Watson and Douglas DuBois, latter co-director and accompanist, sang "The Armsmen."

Airman Second-class Bill Garner gave the "Lord's Prayer," with special background music by the club. Among other selections were "Begin the Beguine," "Zoom, Golly Golly" and "Desert Song."

DuBois and LeHunt concluded the singing program with Austin Miles' "In the Garden." As an encore, Dubois played Laybach's "Fifth Nocturne."

The Garden City Clee Clb has given two concerts at the Amphitheater (the base theater) and has broadcast over local radio station AFRS.

Miss Laster

Another casualty was Georgia Laster, 26-year-old Negro soprano from the West Coast, who had won her Town Hall debut as a Naumburg Foundation Award. She had hoped to follow in the steps of last year's winner, who got rave reviews and was overwhelmed with contract offers. Miss Laster sang beautifully, justifying the West Coast raves, but got no reviews in New York and not one offer. Also left without notices in the papers was Lucine Amara who, without warning, sang Mimi in "La Bohème" at the Metropolitan Opera, substituting for a sick star. "She did an outstanding job, but nobody outside the audience heard about it," said a Met spokesman.

Blind girl, gifted singer receive $300 scholarships

LOS ANGELES — The Los Angeles branch of the Educational Extension club has awarded $300 scholarships to Miss Andrea Greenwood, 226 N. Benton Way, Los Angeles, and to Mrs. Christine Potter-Smith, lyric soprano, of 1131 E. 15th st., Long Beach, Calif.

Miss Greenwood, brilliant graduate of UCLA, has gone through school with what most people would consider a serious handicap. She was born blind. That has not curbed her activities nor lessened her enthusiasm for lift.

A graduate of I. M. Terrell High school at Forth Worth, Texas, she attended Los Angeles City college for two years and received her B.A. from UCLA in June, 1952.

Mrs. Smith, A Norfolkian

A member of AKA sorority, she also serves on the executive committee of the NAACP; was vice-president of the student council at Samuel Houston College, and is interested in dramatics, music and the Y-teens. She lives with her mother, Mrs. Annie L. Walker.

Mrs. Smith, a native of Norfolk, last attended Mills College. She has been soloist with Grant Chapel AME church in Long Beach and has been presented in numerous recitals throughout southern California and in the East.

Top Seller— If you think all a 10-year-old kid has to do is make a great record then settle back to her activities in third grade, you're kinda wrong. Take the case of Leslie Crayne. Her "My Stocking Is Empty" is firing the sales in many record shops about the nation. Yet the youngster is using recess at home in Gotham to visit record stores and tell the folks who haven't heard that the disc is a hot one. She is seen here as she made an appearance at the Colony Record Shop in the heart of New York's Times Square.

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THOMAS E. DORSEY — America's foremost Gospel Song Writer works out at the piano in the home of relatives in Atlanta. — (Photo by Perry)

Prof. Dorsey, Prolific Gospel Song Composer, Home For Visit

By HARMON G. PERRY

One of Georgia's native sons, and probably America's number one Gospel Song Writers, is back in Atlanta visiting relatives, and at the same time participating in a musical program featuring some of his most famous songs.

Prof. Thomas E. Dorsey, who was born in Villa Rica, reared in Atlanta, settled in Chicago and became the nation's foremost composer of Gospel tunes, sang before a capacity audience Sunday night at Mt. Calvary Baptist Church.

Mr. Dorsey, who in addition to having composed over [illegible] Gospel songs, is also a composer and versatile musician, and [illegible] brother of Mrs. Bernice Dorsey Johnson, wife of Atlanta's Rev. B. Joseph Johnson.

A "natural born musician," Mr. Dorsey began his musical career in show business in 1921 as a band leader, touring with some of the leading artists at that time, but at the same time was also writing Gospel songs.

As he puts it, he was converted to religion around 1926 after a siege of illness. It was at this time that he left show business, and elected to direct his musical talents to the music of God.

FIRST "HIT" IN 1927

His first big hit, "Some Day, Somewhere," was introduced in 1927, followed by "If You See My Savior, Tell Him That You Saw Me." From this point came a chain reaction of one song hit after another.

In addition to finding the Gospel field lucrative, Mr. Dorsey has also become and is recognized as one of the iminent authorities in the eralm of religious music, and holds many positions with organizations and singing groups in his field.

He is director of the 125-voice choir of the Pilgrim Baptist Church in Chicago, National president of the National Convention of Gospel Choir and Courses, Inc., operator of his own mail order music business, on the Gospel Song Staff of Hill and Ranger Song Publishers, and manager of National Singers School and Home, an Interracial organization operated by the Gospel Singers of America and Canada.

"PRECIOUS LORD"

A tragedy in Mr. Dorsey's life was instrumental in the composition of his most widely sung tunes. While singing at a revival in St. Louis in 1932, he received word that his wife was dead, the next morning his child died. "This made me angry with God," said Mr. Dorsey. "If this is religion, I want no part of it."

"But I soon found out that these tragedies were for a purpose, maybe to give to the world all the songs I have written. It was this year that Mr. Dorsey wrote "Precious Lord Take My Hand, Lead Me On," which has sold over 800,000 records by various artists, and has been written in 23 languages.

Among some of his other famous tunes are: "It's My Desire," "When I've Done My Best," "Search Me Lord," "Every Day Will Be Sunday," "How Many Times, Lord," "Look Down on Me," "Consider Me," "Go Be With You," "Someday I'm Going to See My Jesus," "Peace in the Valley" and many others.

Mr. Dorsey, now married again, resides in Chicago but spends his summers in Three River, Michigan fishing and farming.

Sarah Vaughn Selects Own Tunes to Record

CHICAGO. — (ANP) — Sarah Vaughan will be allowed to select the tunes she records under terms of a newly-signed contract with Mercury.

The [illegible] singer signed with Mercury recently, after having been top recording artist with Columbia for some time. One reason given for her leaving Columbia was her disagreement with some of the tunes that company selected for her to record.

The Divine Sarah felt many of the songs chosen by that firm's musical directors did not fit her style.

Besides allowing Sarah to choose her songs, Mercury will invest thousands of dollars in promoting her new records, Arthur Talmadge president of the company, said.

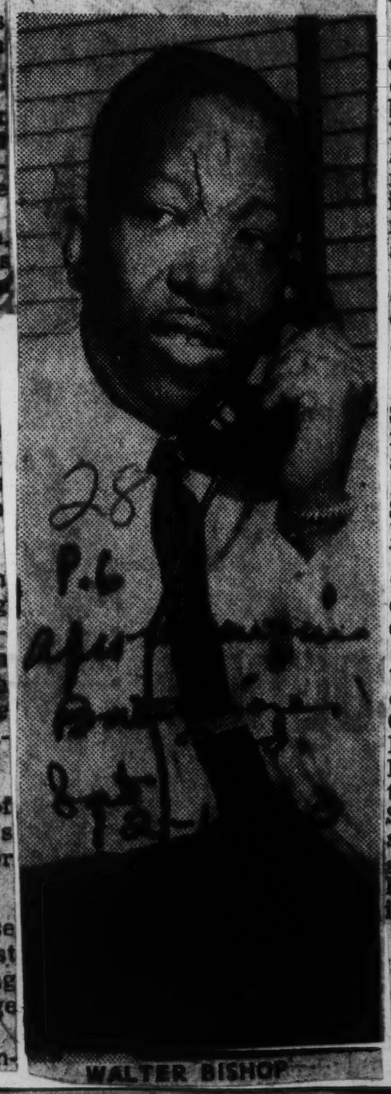
He added that the same attention to detail and picking of musical background would be given her as that given to other top artists with the company.

Meanwhile, Miss Vaughan, who recently completed a tour with the Big Show, currently is playing at the Hi-Hat cafe in Boston. During the latter half of December she will take a rest in Miami at the [illegible] of her physician.

AMONG 33 ASKING $150,000,000:

'Devil Sat Down' composer eyes huge monopoly loot

NEW YORK — Walter Bishop, music composer, critic and publisher, is among the 33 leading American songwriters who recently filed a $150,000,000 anti-trust suit against the nation's major radio and televison broadcasting companies and their affiliates in Federal Court in New York.



WALTER BISHOP

Acting in behalf of some 3,000 other composers, the 33 plaintiffs charge that the broadcasters, by their control of Broadcast Music, Inc., conspired to create a monopoly which keeps the music of the plaintiffs from being heard on the air — with a resulting loss of earning, prestige and reco[illegible]

Mr. Bi[illegible]'s musical hits include "The Devil Sat Down And Cried", "Swing Brother, Swing" and "[illegible]".

Gershwin In Group

Other plaintiffs include Arthur Schwartz who wrote "Dancing in the Dark", Ira Gershwin, author of "I Got Rhythm", Virgil Thomson, composer of "Four Saints in Three Acts", Dorothy Fields who wrote "I Can't Give You Anything But Love", and Gian Carlo Menotti, composer of "The Consul" and "The Medium".

Defendants in the suit include the Radio Corporation of America, the National Broadcasting Company, Inc., the Columbia Broadcasting System, American Broadcasting-Paramount Theatres, Inc., Mutual Broadcasting System, Inc., the National Association of Radio and Television Broadcasters, together with high officials of these major units in America's giant broadcasting industry.

Right To Record Vital

In their suit, which is one of the largest ever filed under the [illegible] Sherman anti-trust [illegible] Clayton Act, the 33 plaintiffs point out that the close inter-relation between the recording of music, its performance, and its exploitation generally,

Musical compositions, to be widely performed by radio and TV broadcasters, must be recorded on phonograph records. More than 50 percent of radio broadcasting of musical compositions, the complaint states, consists of playing of records, and the well-known disc jockey programs are almost entirely devoted to such record playing. Thus, new songs which are denied the opportunity of being recorded rarely have a chance to get on the air.

All such illegal acts on the part of the defendants have, the plaintiffs conclude, caused great loss and injury to themselves, and to the public.

HIGH FIDELITY PIANO JAZZ

By JOHN S. WILSON

THERE have been many complaints, most of them justified, that jazz recordings are lacking in high-fidelity sound. But now appears a twelve-inch LP which certainly contains high fidelity jazz if the term has any real meaning. It is succinctly titled **Erroll Garner** (Columbia), and contains six of Garner's piano solos with bass and drum accompaniment.

But the recording technique itself, which in this case is excellent, is only one step toward achieving that quality which marks this disk as a faithful re-creation of an actual performance. Because of the nature of jazz creation, the mood of the performer and the circumstances under which he is playing carry great weight in shaping the resultant recording. There is a vast difference in circumstance and consequent mood between, on one hand, sitting down at a piano in a night club, picking whatever theme happens to appeal to one at the moment and working out variations on it some length and, on the other hand, playing three-minute snippets of pre-selected numbers over and over again in a recording studio in search of an acceptable "take."

Bruno of Hollywood

Erroll Garner.

No Rehearsal

The recording session at which the selections on this disk were made was doubly remarkable in that there was no advance discussion or rehearsal of numbers. Garner played what he wanted at whatever length he wanted—and, despite this, he recorded thirteen numbers, over eighty minutes of music, without a single retake (as compared with the ten or twelve minutes of acceptable recording usually achieved at such a session). Judging by the six samples at hand—**Caravan, No Greater Love, Avalon, Lullaby of Birdland, Memories of You** and **Will You Still Be Mine?**—retakes could scarcely have improved them.

The fact that Garner is capable of such concentrated, disciplined and finished creative effort and the fact that he was permitted this freedom in recording are highly important factors in producing the fidelity of sound and feeling that are in this disk. For this is a Garner performance as one has never before been caught on records. It tingles with that excitement which Garner builds with his provocatively used dynamics, his imaginative development of a variety of musical lines and his superb sense of the dramatic. The fidelity is really high, as those who have heard Garner in person can attest, but its highness is due only partly to the electronic and mechanical equipment which the term "high fidelity" usually brings to mind.

In all justice, it should be mentioned that jazz and popular music are getting some attention from the wide-range recorders. Two of the hi-fi buff's favorite instruments, drums and organ, play a prominent part in a pair of such LPs, a ten-inch **The Drums of Rodriguez** (Cook/Sounds of Our Times) and a twelve-inch **Musical Memoirs** (Weathers). Drummer Willie Rodriguez heads a modern jazz group that works mostly within the framework of the mambo. The purveyors of "Musical Memoirs" are organist Tony Desmond, his trio, his orchestra and singer Lee Morgan.

Both disks reveal an effort to achieve group balance rather than sound-for-sound's sake, and they convey a notable effect of depth. There is a lively jazz feeling about much of Rodriguez' work, particularly in **Mambo à la Basie**, an adaptation of "Jumpin' at the Woodside," **Willie's Drums** and **Lullaby to Frances**. The Desmond group, polished practioners of the society band manner, works with such standard material as **Summertime, The Continental, Bewitched** and **Chinatown My Chinatown**. While they achieve an unwonted fullness and clarity for this type of music, there is an indication of the bypaths down which such recordings can wander when the notes on the Desmond disk point out that "the clicks of the keys on the Hammond are clearly audible, and the unwary drummer is plainly heard adjusting his snares." Adjusting his snares or the engineer's delusions?

Ellington Repeats

Duke Ellington, who has been contemporary with Miller, Goodman and virtually any other band you might mention, has cast a backward look at some of the noteworthy songs which his band has introduced. Eight of them have been decked out in new arrangements in Premièred by Ellington (Capitol), a ten-inch LP. The songs, an eminent group, are **Flamingo, Stardust, Stormy Weather, Cocktails for Two, My Old Flame, Three Little Words, I Can't Give You Anything But Love** and **Liza**.

Ellington's new arrangements are scarcely better than the old ones, but most of them have the merit of being interesting variants. This is particularly true of "Cocktails for Two" with Juan Tizol's valve trombone opening, "Flamingo," which boasts an entire chorus of solo Ellington piano, and "I Can't Give You Anything But Love." Only "Three Little Words," one of Ellington's smoothest performances in its original form, loses all semblance of the Duke's touch in this new version.

Several recent single disks are of more than average merit:

The Lion Steps Out and **When the Saints Go Marching In**, by Willie (The Lion) Smith and his Orchestra (Blue Circle): The veteran pianist leads a spirited small group through a pair of rousingly swinging performances.

Fugue and Sweets; Afrodesia and **You're My Thrill**, by Shelly Manne and His Men (Contemporary): A polished West Coast group, working in the modern jazz vein, plays four imaginatively arranged numbers with precision, grace and a touch of humor.

Living for Only You and **Cup of Joy**, by Jo Stafford (Columbia): "Living for Only You" shows off Miss Stafford in top form or, in other words, the best ballad singing available today.

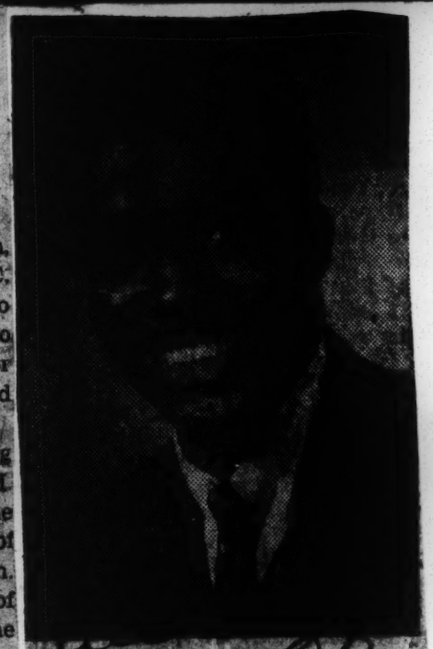
If You Said Goodbye and **The Night Holds No Fear**, by Bob Santa Maria (M-G-M): A relatively new contender among the male singers makes intelligent use of a good voice in some pleasant songs.

Gurdon Woman Wins Award For Best Song

Mrs. Pearline Hunter, Gurdon, wins a trip to Washington, D. C. or three (3) years scholarship to any university she prefers to enter with all expenses paid for both, from the Recording Record Division in St. Louis, Mo.

Mrs. Hunter is the charming daughter of Mr. and Mrs. S. H. Harris, of Gurdon, wife of the Rev. George B. Hunter, pastor of First Baptist Church in Warren. Mrs. Hunter is undecided of what step she will take at the present time. Her winning songs were: "Too Close to Heaven" and "How Many Times."

Look for Mrs. Hunter in your February issue of Color Magazine. She states that she gives all her credit to God.



William Greaves

COMPOSER OF "AFRICAN LULLABY." —"African Lullaby," sung in native Swahili and English by Eartha [illegible] on her international album of songs recorded under RCA Victor label, is a composition by William Greaves, actor and composer. Greaves' unique number is waxed on the other side of [illegible] "C'est Si Bon."

Greaves has been featured in "Lost [illegible]," "Miracle in Harlem," and "Lost in the Stars" (the South African play.) "African Lullaby" is eventually expected to swamp the juke boxes with the same popularity as its companion piece, "C'est Si Bon."—(ANP)

28 1953

McFerrin, Overstreet Give Performance At Tullibody

A near capacity audience gathered in Tullibody Auditorium where it was regaled with excellent renditions of works by Schubert, Verdi, Mozart, Hall Johnson and other masters of vocal literature.

Robert McFerrin, baritone and Geraldine Overstreet, soprano, evoked tumultuous applause with their stirring, sometimes sensitive interpretations. McFerrin has a rich, powerful voice but one which is under fantastic control. His abilities were particularly well-displayed in Schubert's "Liebotschaft" (Love's Message) and Hall Johnson's "Courtship."

Miss Overstreet, also the possessor of a well-trained voice, acquitted herself well in all of her numbers. Opening the program with the recitative and aria from Mozart's "Marriage of Figaro" she established a high standard of execution which was maintained throughout the recital.

The masterful accompaniment provided by Amelia Myers was of invaluable aid in the success of the program. Miss Myers, formerly on the faculty of Fisk University and a recent recipient of a Fulbright Scholarship which provided study in France for her, is herself an accomplished solo pianist. That she provided such subtle accompaniment serves as additional testimony in support of her stature as a thorough musician.

Immediately following the recital, Open House in the music buildings was held. DeRamus Hall and Terrell Hall recently renovated and Adair Hall completed in October were open for inspection. The hundreds of persons who attended the concert and other guests had the opportunity to see the additional facilities and equipment recently acquired.

Saturday's workshop series was both inspirational and well attended. Music teachers of the state provided a wide cros-sectioning of the several areas of public school music and they were stimulated by Dr. Howard Murphy, guest consultant, into lively discussions. The first session, held in DeRamus Hall began at 9 a.m. with Dr. Murphy, who is from Columbia University, presiding. At 10:40 the second session began with the participants being treated to a panel discussion. Members of the panel were, besides Prof. Murphy, Emerson Van Cleave, music consultant with the State Department of Education; William L. Dawson, Director of Music at Tuskegee Institute; and Hugert Liverman, Director of Music at Alabama Polytechnic Institute.

Workshop guests and the music faculty then assembled in a dinner meeting during which T. J. Mayberry Jr., gave welcome and extended the courtesies of the college. Mayberry, Director of the College of Secondary Education, represented President H. Councill Trenholm who was unavoidably absent from the occasion.

An afternoon session then served to round out the discussions of the many vital questions brought out. Dr. Murphy and other guests gave well-deserved commendations to Dr. F. D. Hall for his foresight and constructiveness in the planning and execution of the entire series of events.

At 6 p.m. the schedule was completed with the inauguration of the Alabama State College and the Montgomery Guild student groups of the American Guild of Organists, together with the installation of officers. The simple but impressive ceremony was conducted by Leonard R. Ballou, Dean of the State College Chapter of the A.G.O. Dr. Murphy, himself an associate of the guild again lent his wisdom through some informal but highly pertinent remarks to the charter members and guests.

Ralph R. Simpson serves as supervisor for the high school group and Mrs. Minnie K. Scott as supervisor for the college group. Officers of the college group this year are Johnnie Ware, president; Annie Laura Bailey, secretary; Voncile Daffin, treasurer. The high school group's officers are: Romanza Allen, president; Carolyn Thomas, vice president; Delora Johnson, secretary; Marie Hoyle, assistant secretary; and Helen Sawyer, treasurer.

The college wishes to express its appreciation to the many patrons, parents, teachers and other friends of the institution who helped to make the past week-end of music a success. This was just one of the many ways in which [illegible] to give the [illegible] possible to the citizens of Alabama.

ROBERT McFERRIN

GERALDINE OVERSTREET

Two Singers Will Appear At ASC Here

Two singers and a Columbia University professor will high light events in the [illegible] Series at Alabama State College this week it has been announced.

Robert McFerrin, baritone, and Geraldine Overstreet, soprano, will be presented in concert in the Negro college's Tullibody Auditorium at 8 p.m. Friday.

McFerrin, a native of Memphis, was the first Negro artist to perform Verdi's famous opera "Rigoletto" in this country. He won the Metropolitan Opera Auditions of the Air in February, 1953.

Geraldine Overstreet has sung in "Aida" and has been a soloist with the [illegible] Symphony Orchestra.

Dr. Howard A. Murphy, professor of education, Teachers College, Columbia University, will be guest consultant for three workshops for Negro music teachers of Alabama. The workshops are scheduled to begin at 9 a.m. Saturday at DeRamus Hall.

CHARLOTTE GILES

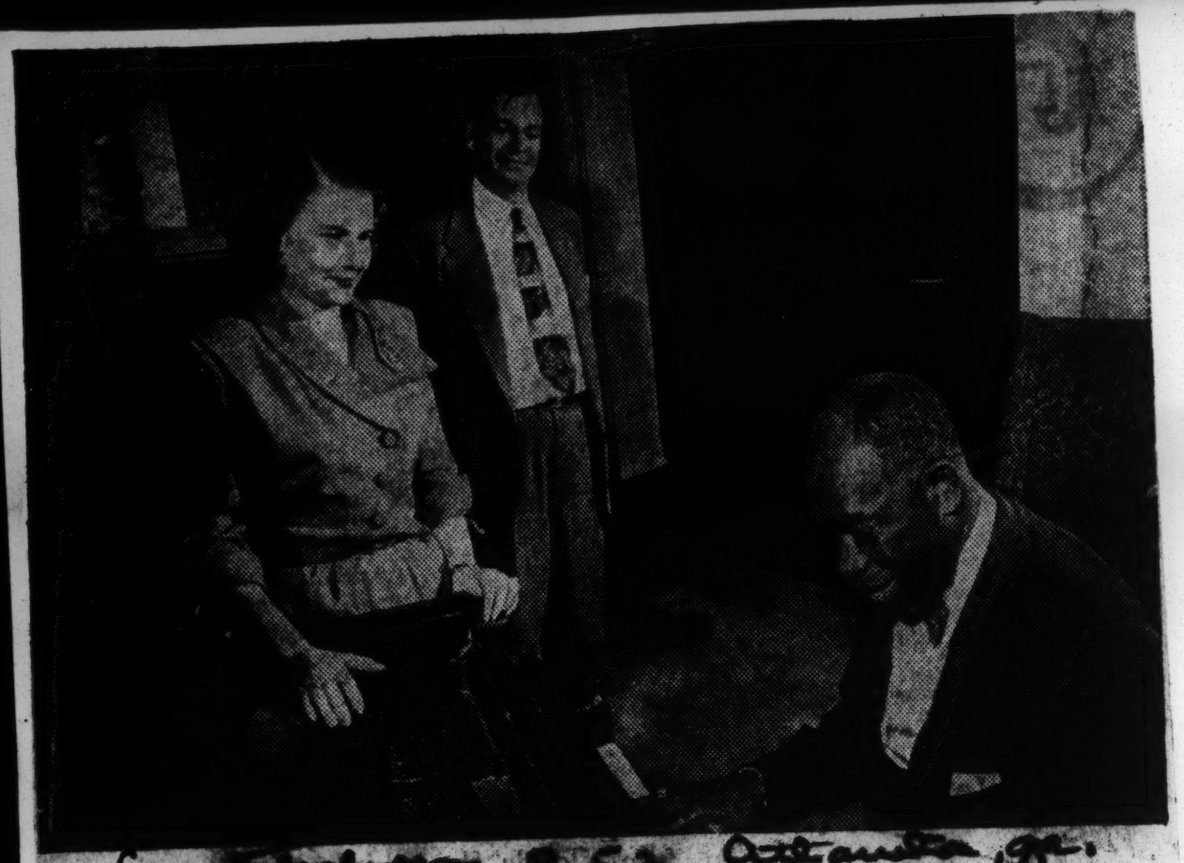
Girl Pianist With Atlanta Symphony Today

Charlotte Giles, talented senior at David T. Howard high school will appear today with the Atlanta Symphony at the Municipal Auditorium.

Miss Giles, a popular pianist, will appear with [illegible] other Atlanta youths on the third day of concerts under direction of conductor Henry Sopkin.

She is the daughter of the Rev. and Mrs. Samuel H. Giles, of 138 Sunset Ave., N. W. She was lauded last May 27 by critics when she gave a recital at Morris Brown College.

Miss Giles [illegible] in chief of her school paper, the Howard Rambler, and a member of the National Honor Society of her school. She also serves as pianist of Sunday School, of Allen Temple AME Church.



Constitution p. 5 Atlanta, Ga.
Dec. 12-11-53

WHO IS GEORGIA'S OFFICIAL NEGRO MUSICIAN?

Find out here

Jan. issue now on your newsstand
or send 15c to HUE,
1820 S. Michigan Ave., Chicago

28 1953

Closely Guarded Recording Artists—

Murderer, Rapist Harmonize With Guitar As 'Prisonaires'

By BILL CRIDER

MEMPHIS, Tenn. Sept 10 (AP)—The murderer slapped his guitar in irritation and glared at the lead tenor, a rapist with a velvety voice.

"You flatted," he accused softly. In a corner of the studio an armed guard shifted in his chair. It creaked loudly in the silence.

A weary recording engineer popped out of his glass-fronted cubicle. The job already had taken 12 hours.

"What's the matter?" he cried. "It sounded good, I had a perfect mix. Don't stop in the middle of it like that. Let's take it again."

But it was two hours more before the "Prisonaires," five Negro convicts from Tennessee State Penitentiary in Nashville, were satisfied with "The Prisoner's Prayer."

Sam C. Phillips, owner-engineer of the Memphis Recording Service, wasn't surprised. He had worked with the Prisonaires before. "He's a perfectionist," he said. "He's a perfectionist."

Despite the 12-hour session, Phillips was pleased. To his ear, "The Prisoner's Prayer" had that curious mixture of tears and hope that sometimes makes a hit record.

Oddly enough the ballad was written for the convicts by a Nashville cop, James Proctor.

And Gov. Frank G. Clement personally presented the Prisonaires with the citation issued by the parole board. Warden Joseph Ragen and music director William Stewart, 31, convicted of murder.

The men travel under strict guard with big prison numbers sewn to the backs of their white shirts. Music is their only respite from cell block routine.

To the governor, the popular crew is a symbol of "our program of rehabilitation . . . Their musical message is for the people everywhere."

Phillips hopes to have the quintet back soon for another session. It isn't likely the lineup will change much.

Lead tenor John Bragg, 27, is serving six 99-year terms for six case of rape: Tenor Ed Thurman, 36, drew 99 years for murder; Marcell Saunders, 29, the bass, got 1 to 5 years for involuntary manslaughter; John Drue, 27, has 3 years for grand larceny. Stewart also is serving a 99-year term.

The Prisonaires are an odd package, but Phillips, a thin, wiry, blue-eyed man of 30, is shock-proof. He has specialized in off - beat "race" records for three years.

Raw jazz, dusky blues, rhythmic spirituals and shoutin' boogie are his life. He gives a cottonpatch original the same close hearing Tin Pan Alley would accord Cole Porter's latest.

He draws his unheralded talent from a 10-state area. If any has had formal training in music Phillips doesn't know it. Many play homemade instruments.

He listens to them all—from cottonpickers to honky-tonk professionals.

"You can't tell where you'll strike gold," he says.

The biggest strike to date was a violent jazz record, "Rocket 88," which sold 325,000 copies. He distributes under the "Sun" label.

Phillips treats his "artists" with easy humor and understanding. If they're broke, he feeds them. When he feels the situation warrants, he loans money against future earnings.

The Prisonaires, of course, don't have to float loans. Eating regularly is no concern of theirs.

But suppose their new tune is a hit—maybe sells 225,000 copies? It would bring them about $3,000.

The state will hold the money in trust.

Madam Evanti Writes Song Dedicated To United Nations

BY JUNE L'RHUE

WASHINGTON, D. C. — (Global) — Madame Lillian Evanti received an autographed photo from General Matthew B. Ridgeway, with congratulations on the new song which she recently composed and had dedicated to the United Nations. General Ridgway referred Madame Evanti's effort as "a very fine patriotic endeavor."

Madame Evanti, the toast of three continents, and the first woman of her race to sing in grand opera, wrote both the words and music to the song, which she composed early in the year and which is titled, "United Nations."

MIXED VOICES

The song comes in two arrangements, one a solo and the other for mixed voices. The latter, whose cover bears an impressive-looking picture of a group of children representing various countries, is recommended already by leading musical directors in schools and universities in Washington, D. C. It sells for 25c, fifty per cent of which is used to help the United Nations International Children's Emergency Fund.

Said Madame Evanti, "When a U N song is programmed, the one usually sung is by the Russian composer, Shostakovitch. What about programming a UN song by an American?"

POPULAR NUMBER

Madame Evanti was born in Washington, D C., and began her musical education at the age of four. She has composed many other musical numbers, including "Hail to Fair Washington" for mixed voices; and "I'm Yours for Tonight," probably her first and only popular number.

The little four-year-old lady who, dressed in pinafore and black cotton stockings, made her debut in Washington's Friendship Gardens, was the only child of the late Dr. and Mrs. Bruce Evans. Since that eventful beginning, she has sung in scores of cities and has built a repertoire of 24 operas, the first of which was "Lakme" sung in Nice, France.

The versatile lady, who is planning to escort a group of 15 friends on a good will trip through Europe, leaving September 15, is also the composer of "Pan American Hymn" a successful piece which has been translated into Spanish and Portugese.

Madame's hobbies include sewing, cooking, designing, pastel painting and chess. When asked about her chess winnings, the singer replied, "I have beaten men at Chess, but I have also been beaten." She is an alumna of Howard University and a member of the Zeta Phi Beta Sorority.

Dean Dixon, American conductor, top name in European symphonic circles.

STOCKHOLM, Sweden — Dean Dixon, youthful American symphonic conductor, is being kept busy here in the Swedish capital.

Dixon will make his first appearance here this week at the Concert House on an winter schedule.

He has fronted Swedish symphony orchestras at the famous music hall several times during the past season.

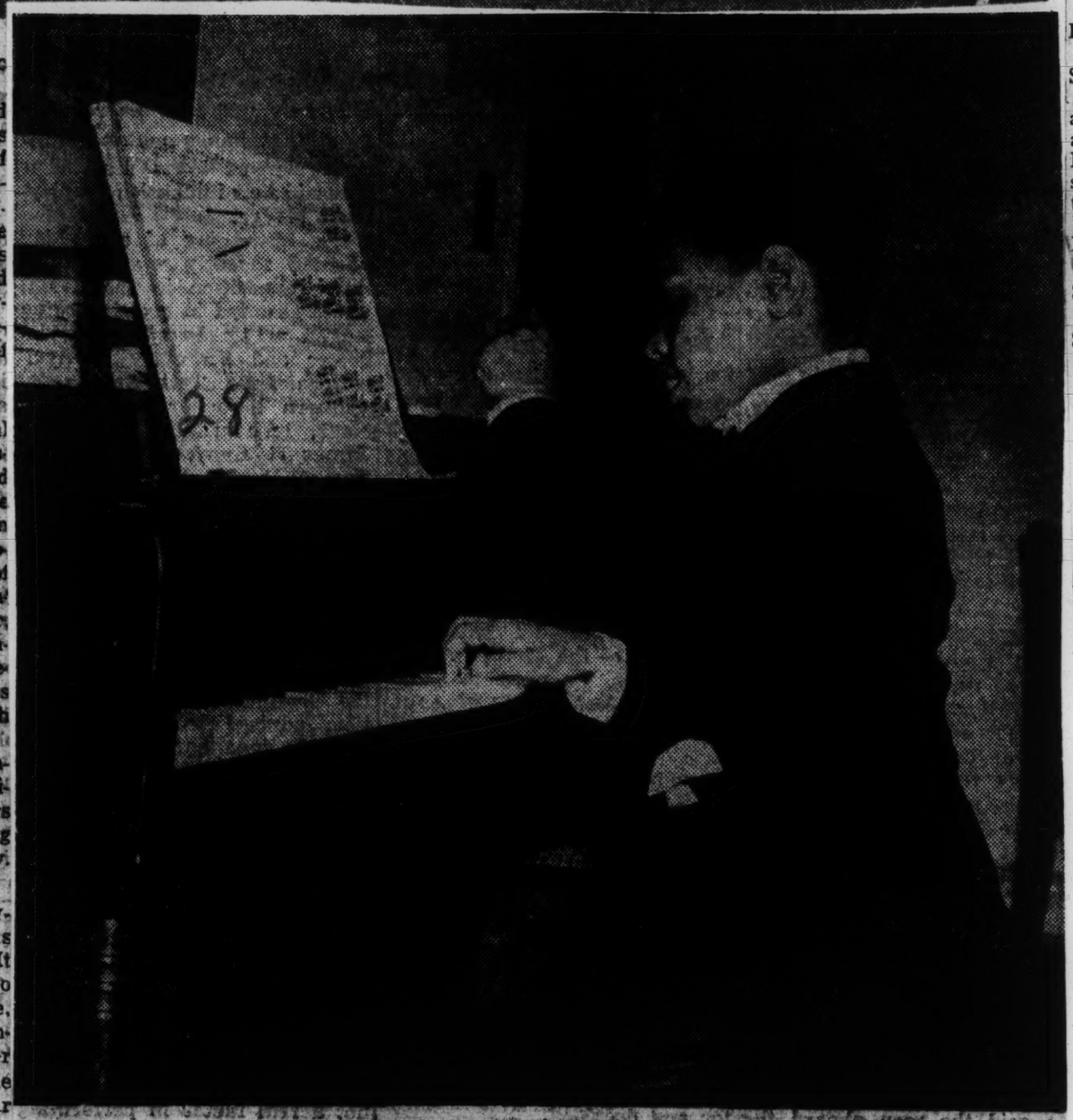
Several Concerts Listed

His feats during the summer included directing the Tivoli Symphony orchestra in Copenhagen, Denmark, and in Gothenburg.

Dixon is also scheduled to conduct several concerts in Gothenburg's Concert House, the first two being on Oct. 9 and 11.

Prior to coming here a few years ago, he conducted many of the top symphonic organizations in the U.S.

Already A Concert Veteran, Roanoke Child Prodigy Finds "All Music Easy"



WILLIAM GRANT NABORS

ROANOKE, Va.—"All music is easy."

This is the way 11-year-old William Grant Nabors describes the easy rhythmic passages of Beethoven and the difficult passages of Bach.

And "easy" describes the way the young pianist reaches octaves, executes arpeggios and interprets any artist he is playing with a feeling usually developed only after years of study and training.

THE YOUNGSTER'S musical ability has been so firmly established that he was included in the annual Hampton Institute Arts of the Theatre program during the summer. This program, geared to the ability of an accomplished virtuoso rather than to that of a beginner, William won the raves of a capacity audience for his interpretations of several difficult works by Chopin, Beethoven, Bach and Liszt.

Radio and television audiences have also thrilled to the piano readings of young Nabors who is recognized as something of a genius and child prodigy.

* * *

NABORS DID not begin playing the piano as soon as he was able to sit up by himself. It was just a little more than two years ago when he was nine, that the youth showed any interest in playing. In his earlier years, however, he would tune the radio away from popular to classical music.

Having a playmate who was taking music lessons, "Butch", as he is called by his friends, went to the home of a neighbor and asked her to teach him something about notes. When the lad first became interested in the world of sharps and flats, his parents did not own a piano, but after they purchased one they have had no trouble keeping their son interested in the keyboard.

* * *

NOT OBSERVING any regular schedule, young Nabors spends many hours practicing. His talent, wonderful appreciation and feeling for music have enabled him to make rapid strides and achieve in about three years what it takes many a lifetime to accomplish.

Mrs. Alta Mai Thompson who gave "Butch" his first lesson says that he possesses that happy combination of musical talent, an excellent mind and the capacity for hard work which is so necessary to a music career.

* * *

HIS PARENTS, Mr. and Mrs. Juan W. Nabors are proud of their son, but do not want his talent and achievements to interfere with his normal development.

"Naturally, we like him to make public appearances, but we do not want them to develop to the point where it will become work and he will be too hard pressed," Mrs. Nabors explains.

As "Butch" rehearses the intricate passages of Gunod, Tchaikowsky, Brahms, Strauss, and Rachmaninoff with the ease of a veteran of the world's concert halls, and when appreciative listeners are enthusiastic in their comments about his piano-playing, William Grant Nabors' only comment is: "All music is easy."

Shining Ruby

Sir:

For many years now I have enjoyed reading your excellent weekly. This week we even enjoyed looking at it. Your print of James Chapin's *Ruby Green Singing* (Sept. 28) is deeply moving.

J. DANIELS

Byron, Ont.

Sir:

James Chapin's portrait of Ruby Green as a young girl, with its shining innocence and hope, is exquisite . . .

Erika

It would be interesting to see what changes a quarter of a century has brought to the lovely Ruby . . .

MARK MICHAELS

San Francisco

Sir:

I have just turned to *Ruby Green Singing*.

However dramatic it may sound, I cannot turn the page.

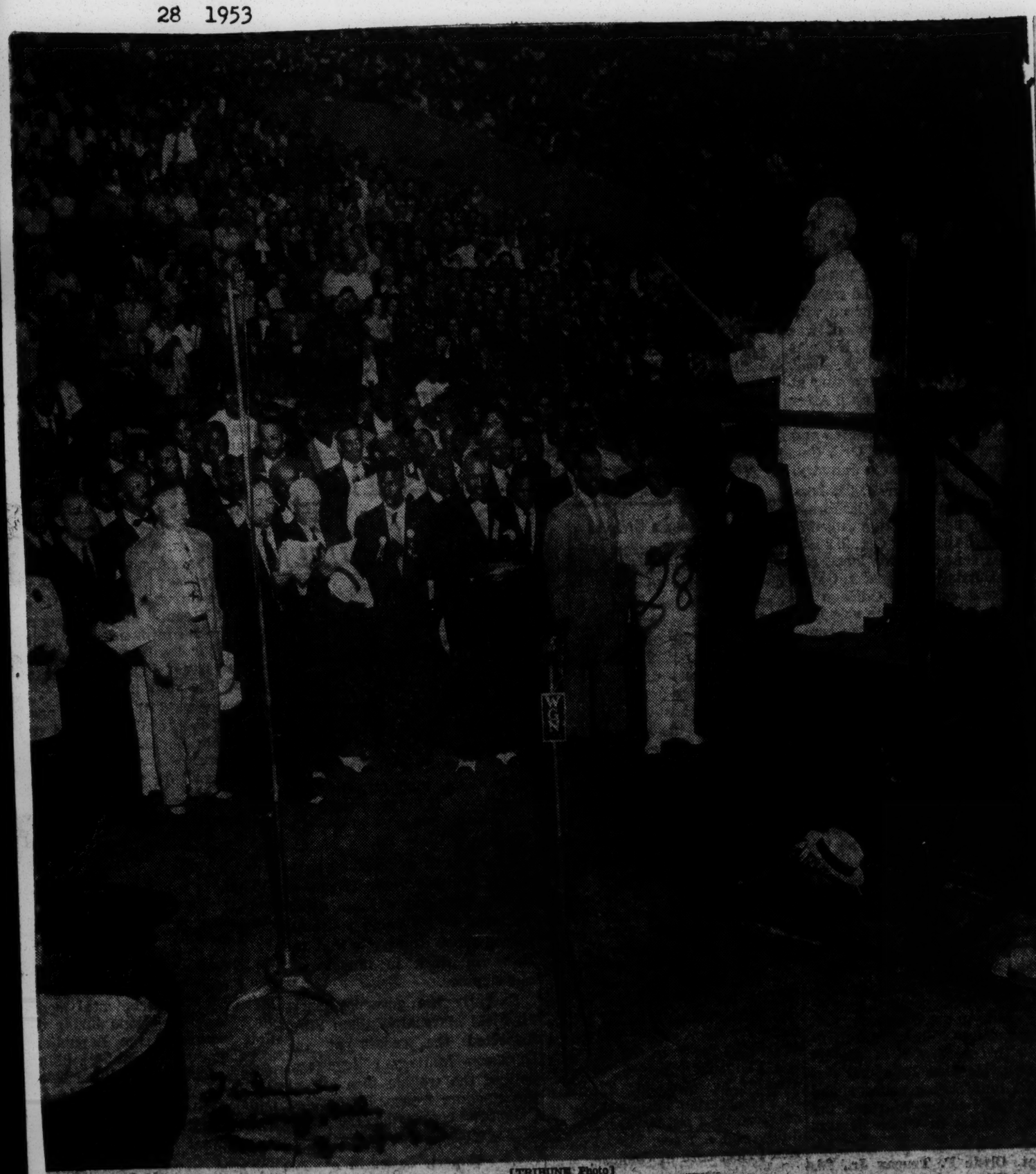
The expression in the arm, hands, the optimistic happiness in the eyes and the tilt of the head stop me, and I sit looking and looking. It is like simple, peaceful, spiritual music . . .

MRS. RICHARD V. EDDS

Los Angeles

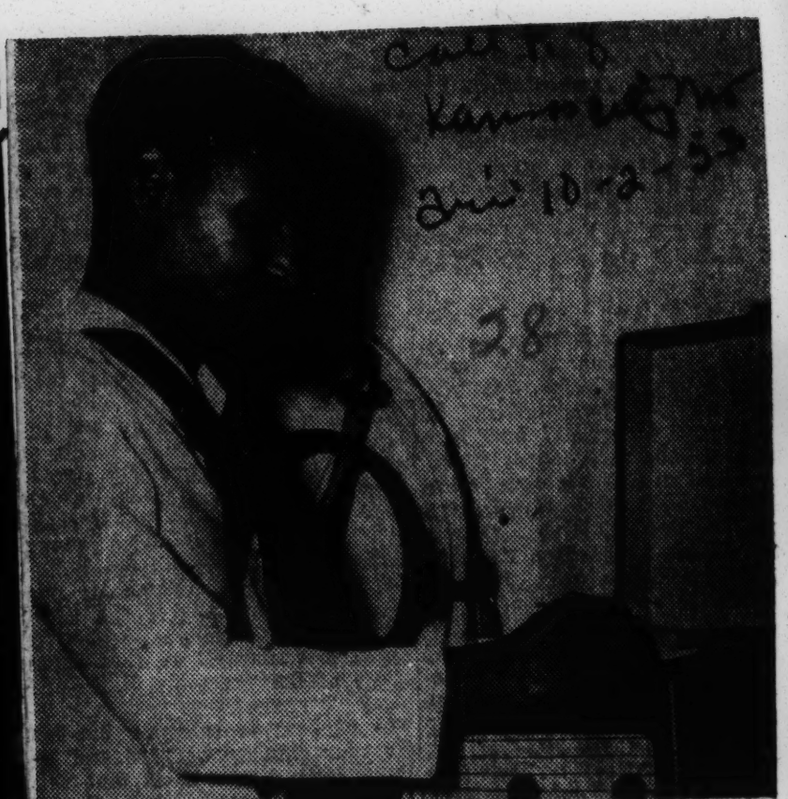
¶ Herewith Ruby, Oct. 5, 1953.—ED.

28 1953



[TRIBUNE Photo]

J. Wesley Jones directing the great Negro festival chorus of 800 voices during one of the many highlights of the lake front spectacle. The Music Festival is sponsored by the Chicago Tribune Charities.



SELLS SONG TO COLUMBIA.—A sailor may be the composer of America's new song hit of the future. James Walker, a stewards-man now stationed at navy headquarters in Yokosuka, Japan, has sold a song to Columbia Records. His tune is "The Sea Has a Thousand Hearts," which is slated to reach the American pub-lic in late September or early October. Above, he is playing a recording of his composition.—ANP Photo.

Columbia To Wax Song By Sailor

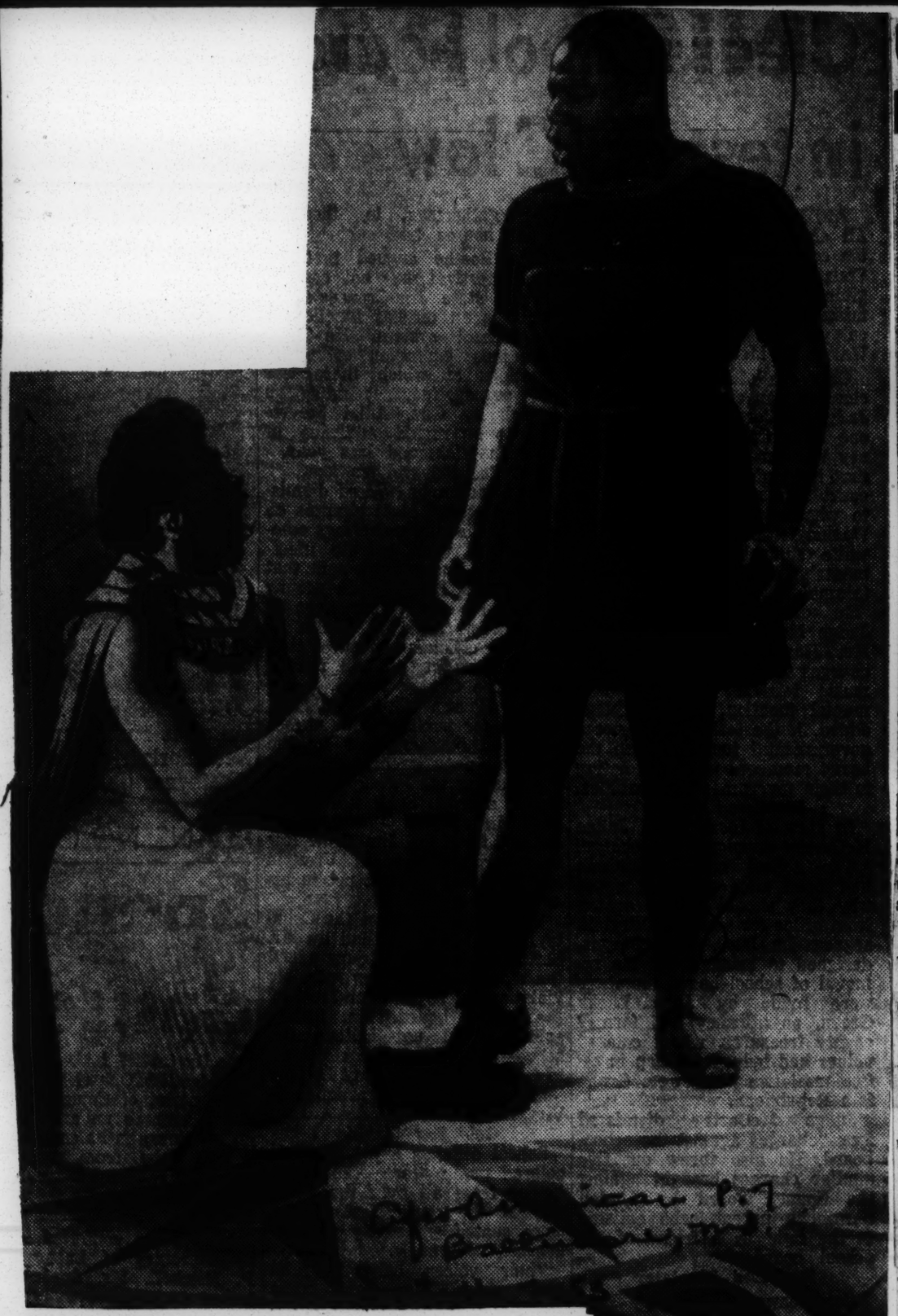
YOKOSUKA, Japan.—(ANP)— A new song writer made a hit last week with his first contact at a ma-jor recording company.

He is James Walker, a stewards-man aboard the Navy carrier USS Hearsarge, whose song, "The Sea Has a Thousand Hearts," has been accepted by Columbia Records.

A contract with Columbia al-ready has been signed and the song, according to Walker, is ex-pected to hit the market in Sep-tember or October.

Makes Bow—

Irene Thompson, soprano, made her opera debut on the Italian program, "Stars of Tomorrow," with the singing of O Cielli Azzuri from Verdi's "Aida."



"AIDA" STARS — Shown here is a scene from the operatic vignette from Verdi's "Aida" which starred Leontyne Price as Aida and William Warfield as Amonasro on NBC-TV's Kate Smith Hour recently. The opera selections were from the Nile scene in Act III.

Gloria Mitchell In Emory Recital

GLORIA MITCHELL

Gloria Mitchell, 16 year old daughter of Mrs. Mildred Mitchell, 786 Play Lane, added another star to her crown, when she was presented in a program to a large enthusiastic group of musicians, teachers and students at Emory University recently.

Possessing an unusual, coloratura, soprano voice, she held her audience in rapt attention and anticipation until her program was completed. She responded with encore after the applause

Miss Mitchell recently came into the lime-light when she appeared as guest soloist on the Young Peoples' Hour at the opening concert of the season, presented by the Atlanta Symphony Orchestra conducted by Henry Sopkir, Friday, October 23, City Auditorium.

Chanell White, music instructor at Emory and a member of the Orchestra, and who was responsible for the invitation for Gloria to appear in concert, said that he had never heard an oration given by the orchestra to any of the young people who have appeared on "Young Peoples Hour" as Gloria received.

Gloria, who for several weeks has appeared on television, recently was named star of T. V. for station WLWA and will appear each Saturday at 6:00 p. m.

Miss Mitchell is a student of Mrs Essie M. Groves at Washington High School, sings in the Glee Club and is a member of the eleventh grade.

A brilliant future is predicted for Gloria by leading music critics, and we hope that in the next few years we will see her name among those who are making a large contribution in the field of music.

28 1953

Composer Pays McRead Honor

ATLANTA — Willis Laurence James of Atlanta, brilliant chorister, composer and arranger, has dedicated one of his newest compositions to President Florence McRead of Spelman College as a tribute to her for establishing the annual Carol Concerts at Spelman College.

The Christmas Carol Concerts at Spelman, since 1927, have been considered as the major cultural attraction of the year for the colleges of the Atlanta University System. First a one-evening presentation, the concert has now become so widely popular among Atlantans in all walks of life, that the program is given on three successive evenings to over-flow audiences.

Prof. James has another new composition, "Captain Looke Y Yonder," a work song for men's voices to Kemper Harreld, who was a student of Prof. James at Morehouse, and who has been his associate in the Music Department at Spelman College since 1933.

Prof Harreld has been on the Morehouse College Faculty since 1911, and, as director of the Morehouse College Glee Club and of the Atlanta-Morehouse-Spelman chorus has made these organizations widely known for their excellence. The same comment can be made of the Spelman College Glee Club which is directed by Prof. James.

Among the composer's best known published works are "Cabin Boy Call," "O Po' Little Jesus," and "Roun' de Glory Manger." He has arranged a number of compositions for the well-known American folk singer, John Jacob Miles.

Kemper Harreld Off To Brussels

ATLANTA, Ga. — Kemper Harreld, director of music for the Atlanta University system, left by plane last week for Brussels, Belgium, to attend a conference on music and general education, a number of music festivals and a meeting of professional musicians in Salzburg, Austria.

His return to New York is scheduled for August 5.

Negro Symphony Conductor Appears

NEW YORK—(ANP)—The rise of Negro Americans to the "top" of the ladder of success in all types is the success story of today in this country. There is, however, one ladder to the top of which few Negro Americans have climbed. Dean Dixon and Everett have reached the top, and a few others are hopefully on the way up.

One young man, slightly over 30, Leroy Edward Hurte, a native Californian, has held this as his goal throughout his life.

Hurte is excellently schooled in the knowledge of music, having studied with Darrell Calker, musical director of Universal Pictures in Hollywood, instrumentation and arranging; Dr. Lucien Calliet of the University of Southern California, orchestration; Emanuel Balaban of Juilliard School of Music taught, conducting, and Everett Lee.

For the past 2½ years he has been a student-member of one of the finest orchestral aggregations in the country—The National Orchestral Association, under the leadership of Leon Barin, an eminent conductor of both American and European fame.

Hurte is the only Negro among the class of student-conductors. His love of music and his appearance assure you that he is a conductor.

Hurte lives in New York City and maintains a music studio here. He is presently conductor of the symphony orchestra of the New York Orchestral Society, a newly founded group. In addition to being a conductor of this group he doubles as musical director of the organization.

Kemper Harreld Leaves For Music Club In Europe

Kemper Harreld, director of music for the colleges of the Atlanta University System, left by plane Thursday from New York's

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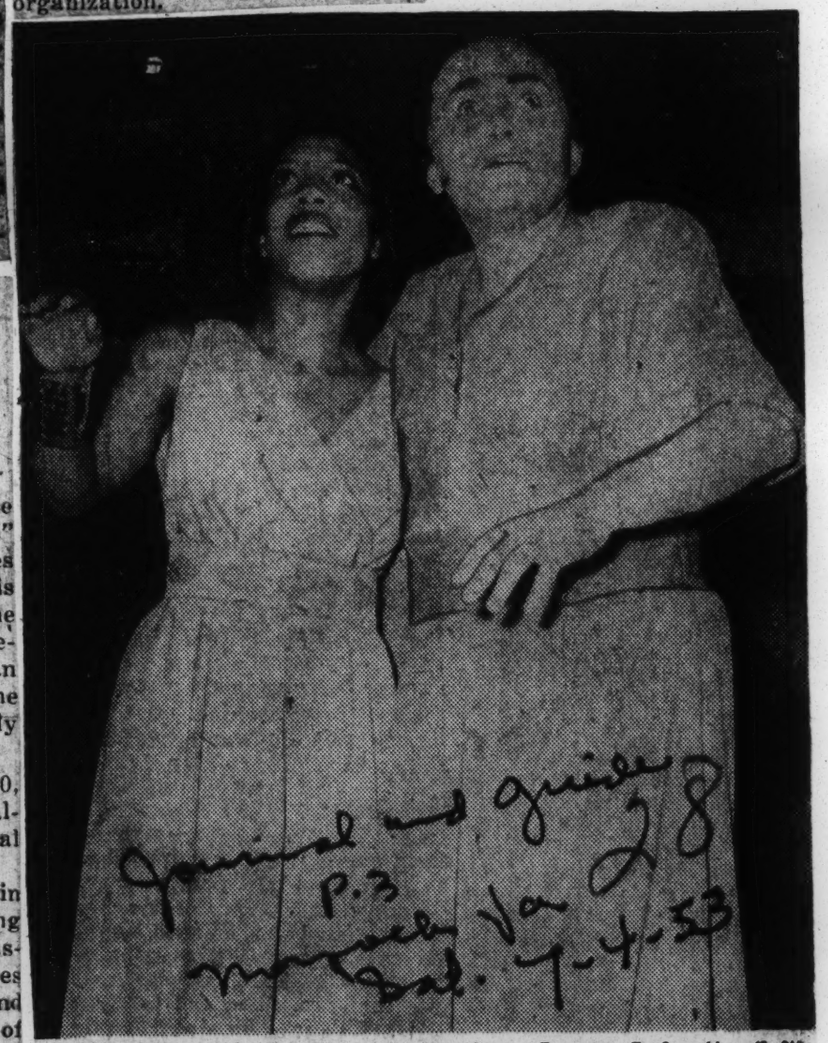


LAFAYETTE'S RISE — Louisiana-born Lenora Lafayette (left) really came into her own recently when she starred with German singer Bernd Aldenhoff in a Bavarian State Opera production of "Aida." Miss Lafayette went to Europe to study in 1950, and since then has won critical acclaim in Italy, Holland, England and Germany. (Newspress Photo.)

Plays Two Trumpets At Once

WASHINGTON, D. C. — Pictured is Frank Motley Jr., who leads his own five piece combo. He sings, plays bass violin and is said to be the only musician in the world that plays two trumpets at the same time. "DC" Record Company, of Washington, D. C., just released two sides by Motley's crew. The sides are "Dual Trumpet Riff" and "That Ain't Right", with vocals by pianist Jimmy Crawford. St. Louis Argus theatrical editor Chick Finney is a talent scout for "DC" Record Company.

TYPIST, 24, WINS VOCAL HONOR IN FESTIVAL TRIAL

BY PHILIP MAXWELL

[Reprinted from yesterday's late editions]

Miss Trudie Tache, 24, of 4816 Hermitage av., won first place in the dramatic soprano division of the Cook county vocal contest of the 24th annual Chicagoland Music Festival Monday night. The audition was held in the Palmer House. Second place went to Miss Alice Riley, 29, of 58 E. Chicago av., and third place to Miss Patricia Murphy, 24, of 9923 Morgan st.

Miss Tache is a graduate of Riverside-Brookfield High school. She is a typist at the Wallace Press, 444 W. Grand av. This was her third festival contest. Last year she won second place in her voice division.

Miss Tache [left], Miss Riley [center], and Miss Murphy.

Miss Riley was born in Omaha, Neb., and moved to Chicago seven weeks ago from Council Bluffs, Ia.

Miss Murphy was graduated from Mercy High school and the Chicago Teachers college and has been teaching music in the 1st grade at Shoop Elementary school.

All of the 30 dramatic soprano contestants sang "Ritorna Vincitor" from Aida by Verdi.

Wins Bass Contest

The bass contest night was won by John Haviland Shaw, 30, of 1836 Lincoln Park West, a salesman. Shaw was born in Belmont, Mass., and was graduated from Dartmouth college in 1943, where he was a member of the Dartmouth Glee club. He served in the navy in World War II, and is soloist at the Twentieth Church of Christ Scientist.

Shaw [left], Zuse [center], and Thigpen.

Second place went to William Zuse, 23, of 830 Carpenter av., Oak Park. He is a graduate of Oak Park High school, Purdue university, where he was a member of the Purdue Glee club for three and a half years. He is an airman first class, stationed at O'Hare field.

Third place went to Zeno Thigpen, 31, of 6227 Ellis av. He attended the University of Chicago and is a site manager for the Chicago housing authority.

Tickets on Sale

Reserve seats at $1.50 may be obtained by mail and over the counter for the festival in Soldiers' field Saturday night, Aug. 22.

Checks or money orders, made payable to Chicago Tribune Charities, Inc., and accompanied by a self-addressed, stamped envelope, should be sent to the ticket manager, charities office, Tribune Tower, 435 N. Michigan av., Chicago 11, Ill. For orders of 10 or more, 35 cents should be added to cover a registered mail fee.

Tickets are on sale each week day at the Tribune Public Service offices in Tribune Tower and at 33 W. Madison st.

On Tour—Todd Duncan, last seen on Broadway in "Lost in the Stars," is back on the concert trail again. Todd's lengthy jaunt will take him across the United States, into Canada and then down to the Caribbean over to Central America.

28 1953

Principals in the City Center's Revival of Blitzstein's 'Regina'

William Wilderman sings Horace, Priscilla Gilette is Alexandra, William Dillard appears as Jazz and Brenda Lewis plays Regina in the City Center's production of Blitzstein's opera on Thursday

Interracial Concert Scores In The South

Anthony Gilombardo, violinist, and Robert Harris, pianist, have just returned to New York from a tour of colleges in the South.

Gilombardo and Harris, a young inter-racial violin-piano team were most enthusiastically received for their unique presentations of both solos and duos during this, their first season together. The demand for full solo recitals, joint concerts, and orchestral appearances was considerably greater than anticipated and took them individually and jointly to metropolitan centers and small towns in Minnesota, Wisconsin, Illinois, Iowa, Ohio, Texas and Louisiana.

Mr. Harris is a graduate of the guy named Jack Johnson, once famous for his ring feats, toured the country as an attraction with a flea circus after he quit boxing.

The other famous boxers, Jess Willard and Primo Carnera, turned to the entertainment field after retiring from the ring and appeared throughout the country as circus giants.

Also the Bear brothers, Buddy and Max, both renowned boxers, went to Hollywood and obtained bit parts in movies as "strong men" when their ring careers were over. Maxie Rosenbloom, a lightweight great who quit the ring more than a decade ago, is still seen occasionally in minor film roles. Old fighters don't fade away they go into business that is less brutal and just as entertaining to the fans.

Alpha Hayes Moore Sails to Attend Brussells Conference

By ALMA A. POLK

PITTSBURGH—Mrs. Alpha Hayes Moore, head of the mu department of the James Weldon Johnson High School, Jackso ville, Fla., sailed Friday for Brussels, Belgium, to attend the in ternational conference on Music and Education, June 29 to July 9.

Mrs. Moore sailed from New York on the SS Vedam. She will return to the states some time in August on the SS Atlantic.

She is the wife of Allan T. Moore and the mother of two sons, Allan T. Jr., of Baltimore, Md., and Lionel (Billy), of Flor ida A. and M.

The native Floridian was large ly responsible for the organizing of the Florida State Teacher's As sociation and under her leadership this association has sponsored two of the most successful music clin ics ever held in Florida.

IN BRUSSELLS

The international conference will discuss "The Role and Place of Music in the Education of Young People and Adults." The conference will be held in the Palais des Beaux Arts, Brussells, Belgium.

Mrs. Moore has been aided in making this trip by the awarding of a travel scholarship given by the Zeta Phi Beta Sorority, Duval County Teachers' Association, James Weldon Johnson High School's faculty, Florida State Music Teachers' Association, the Johnson High School PTA, chap-

MRS. ALPHA HAYES MOORE ... sailed for Belgium

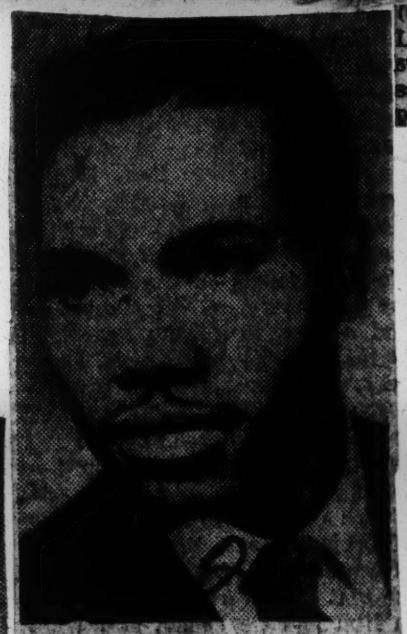
ters of Zeta Phi Beta Sorority and several other organizations and many friends.

While in Europe she will visit London, Paris, Amsterdam, Luxemburg, Milan, Florence and Roma, Italy, and Germany and Switzerland.

DOUGHTY — Distinguished composer of such all-time hit songs as "That's What I Like About The South, "Stompin' At The Savoy," "Sposin'," "Ain't Misbehavin'" "Honeysuckle Rose" and over 1500 others, Andy Razaf, broadcasted over KECA-Radio's "Man Of Color" last Saturday, singing a medley of his own songs.

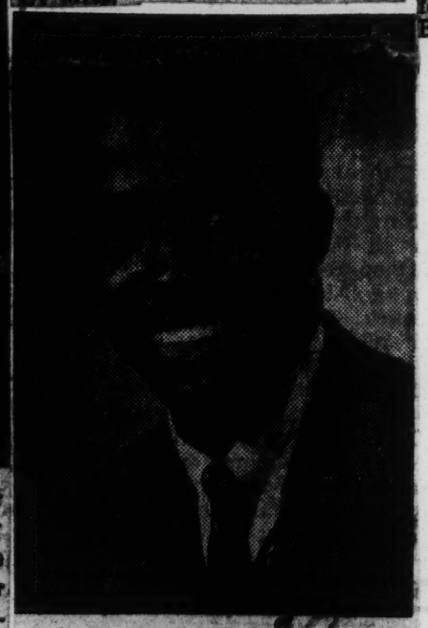
A member of the American Society of Composers, Authors and Publishers (Ascap) since 1920, Andy Razaf is equally proficient in writing both music and lyrics. Of late he has been concentrating on writing sacred songs, one of his most recent being "Am I My Brother's Keeper," which was also heard on the broadcast. Another, "The Burning Bush of Israel," won a citation from the State of Israel.

Razaf got up out of a sick bed to appear on the program. Paralyzed from the waist down, he broadcast from a wheel chair.



KARL HARRINGTON, young tenor, sings for the 20th annual conference on American Foreign Policy which is at Colgate University, Hamilton, N.Y. Harrington scored a success when he sang at the 43rd convention and this year. His songs are [illegible] peculiar to his own territory, Holmes County, Miss.

THE COMPOSER — "African Lullaby," sung in native Swahili and English by Eartha Kitt on the RCA Victor label a composition by William Greaves (above), who was featured in the film "Lost Boundaries."



William Greaves

COMPOSER OF "AFRICAN LULLABY," —"African Lullaby," sung in native Swahili and English by Eartha Kitt in her famous international album, songs recorded under RCA Victor label, is a composition by William Greaves, actor and composer. Greaves' unique numbers is waved on the other side of Miss Kitt's "C'est Si Bon."

Greaves has been featured in "Lost Boundaries," "Miracle in Harlem," and "Lost in the Stars"

(the South African [illegible] African Lullaby" is [illegible] expected to sweep the [illegible] boxes with the same popularity as its companion piece, "C'est Si Bon."—(ANP)

28 1953

Roll Jordan, Roll—

Negro Spirituals Not Written, They Just Happened

Nobody knows the name of the church. Nobody knows the preacher's name. Nor does anybody know the exact date. But somewhere in the South, probably during the 1850s, a Negro preacher stood in his pulpit and read from the 37th chapter of Ezekiel. "The hand of the Lord was upon me," and the congregation unanimously agreed, "Yes!" The preacher read on, "... The spirit of the Lord set me down in the midst of the valley which was full of bones." He paused and the worshippers shouted, "Hallelulah!"

"The bones were dry," the preacher read on. "Dry bones!" the congregation echoed. From the 10th verse the minister continued, "... And the breath came into them, and they lived, and stood up upon their feet!" Then, raising his arms, he assured his hearers, "Dry bones gwine t' rise again."

The congregation took up the chant, "Dry bones gwine t' rise again . . . dry bones gwine t' rise again . . ." And a spiritual was born.

Until the middle 1800s the Negro worshipped in the white man's church where he sat in specially provided galleries. Rolls of older churches in the South still bear names of both colored and white members. Some old church buildings still exhibit their "slave galleries." It was here the Negro learned to sing, line by line, the hymns of the white man.

By 1850 the Negro had his own church building and his own colored preacher. Here he sang hymns from memory. When he couldn't remember all the lines, he repeated

Roll Jordan, roll, roll Jordan, roll
I wanter go to heav'n when I die
To hear ol' Jordan roll
Roll Jordan, roll, roll Jordan, roll,
I wanter go to heav'n when I die
To hear ol' Jordan roll.

the ones he knew. And he made his own songs from passages of Scripture and sang them to his own music.

Picking up a phrase that struck him, he broke into the preacher's sermon with a repetitious chant. As one old "Mammy" put it, "Dey'd all take it up and keep at it, and keep a-addin' to it, and den it would be a spiritual."

Most spirituals can be easily traced to Biblical passages. The Book of Kings tells of Elijah's chariot. Hence, "Swing Low, Sweet Chariot." Revelation tells of the "book of life." Thus, "My Name's Been Written in De Book of Life."

Isaiah says, "And the moon shall not cause her light to shine." Thus, "De Moon Refuse to Shine." The River Jordan is mentioned many times in the Bible and is therefore mentioned many times in the spirituals. The Negro stands on Jordan's banks, crosses over Jordan and watches Jordan roll.

And so, set apart from the formality of the white man's church, the Negro made and sang his spirituals. The notes were not written down in the methodical manner of the white man. The words were not metered out by any formula.

The spirituals were neither signed nor dated. In the years just prior to the Civil War and the turn of the century, they just happened. But they are as firmly a part of the American music as the most scholarly composition of the white man. If that seems an overstatement, perhaps you never heard a well balanced group of Negroes sing such spirituals as:

Oh, brothers you oughter been dere,
Yes, my Lord,
A sittin' up in de kingdom
To hear ol' Jordan roll.
Roll Jordan, roll, roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

Old Piano Rolls May Spin Comeback

Ancient Rinky-Tink Rag Time Due to Emanate Again From Parlor

By CHRISTINE COMNINEL,
Staff Writer.

With radio and TV becoming commonplace, the automatic piano player that did a fade-out during the depression is on the way back into the living room.

Says who?—Why, Lawrence ("Piano Roll") Cook. This 54-year-old musician, who is among the last of the piano roll recorders and probably the last man around who still cuts nickelodeon music, predicted happily, "It'll be an entirely new thing for the younger generation."

For that younger generation, which probably thinks a piano player is a guy who plays the piano, here's an explanation:

Music by Foot.

A piano player was an automatic attachment on pianos that played the latest songs without benefit of musician. Pumping the foot pedals created a vacuum that was broken by the perforations in the music roll. The result was music—mostly of the barrel-house variety.

The Bronx in the 1920s was a center for automatic player pianos and piano rolls. Five-and-dime stores pushed solid piano roll music over the counter the way they now sell records, with people crowding about demonstrators as they pumped out tunes ranging from "When the Hula Maidens Shake Their Sea-Weed-Ies" to "Happy Days Are Here Again."

Then in 1933, piano companies stopped making player attachments and piano roll firms folded. Hundreds of thousands of piano players were muted as old piano rolls wore out. An era had ended.

One Company Left.

Today, one company continues to make player rolls—The Imperial Industrial Co. in the Bronx. Their recording department is Lawrence Cook. Part of the player roll interest of late he attributes to a couple of recent hit songs—"Music, Music, Music," which advises in a snap-your-finger tempo, "put another nickel in, in the nickelodeon," and "The Piano Roll Blues," which Mr. Cook recorded a couple of years ago.

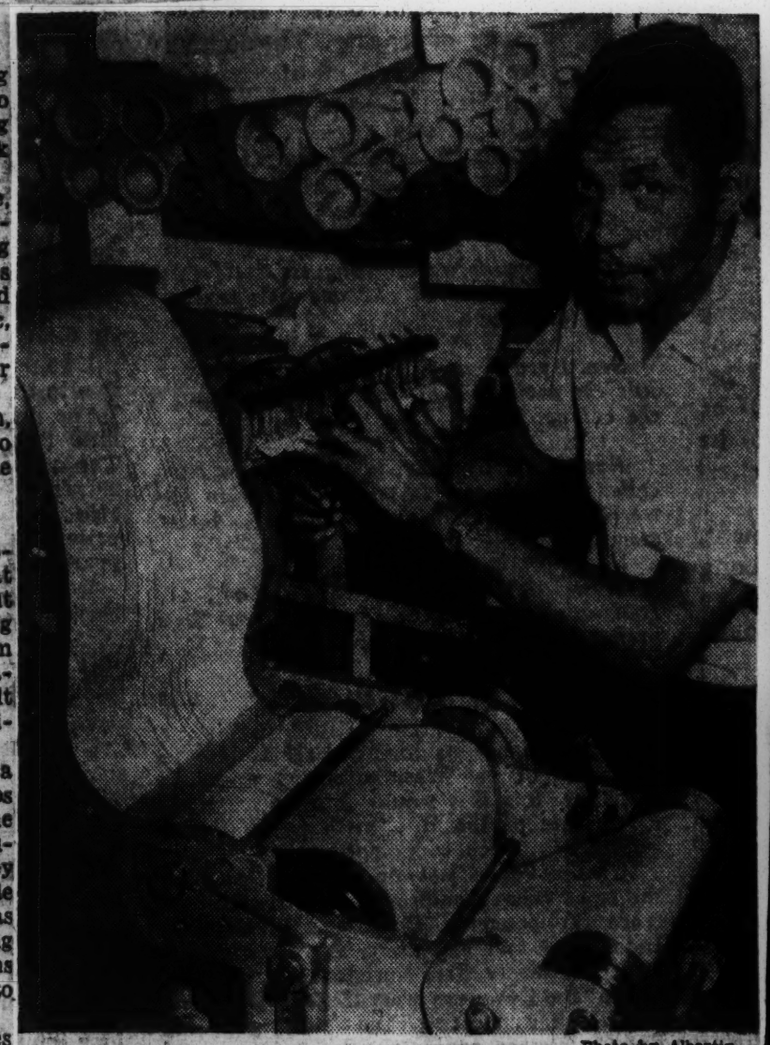


Photo by Albertin.

A nickelodeon roll is punched out by Lawrence Cook, who believes that player pianos are due for a comeback.

The public has shown enough interest in the piano player to make one of the piano companies consider adding the attachment again, according to Mr. Cook.

"The new attachment would have to be in a spinet," he explained. "The trouble with the old player pianos was that they were in bulky uprights."

Nickelodeons Are Special.

Cutting piano rolls is strictly a 4-hour part-time job with him. After that he goes to his one-man factory in the basement of his home at 824 E. 165th St., Bx., and tinkers with nickelodeon rolls of his own. And after that, he puts in and eight-hour-day in the post office. The post office gives him a living, but he lives for the other stuff.

A nickelodeon is a player piano with a superiority complex, a one-man percussion band, a juke box, and a jarring experience—all for a nickel. There are about a thousand of these coin-operated electric pianos left in bars, soda fountains and collectors' homes, particularly in the West.

Nevada, famed for the one-armed variety of machines, is overrun with nickelodeons, ac-

cording to Mr. Cook.

There are two varieties. "A" type is a simple duet of piano and mandolin. "G" type is real gone, including piano, mandolin, marimba, xylophone and drums.

Making a Roll.

Recording the piano portion for the coin piano and the player piano is done in the same way. Mr. Cook slowly plays the tune on a recording piano hooked up with a perforating device that cuts a master copy.

"Every week two or three requests for coin-piano rolls would come into the Imperial Co. and they'd pass them on to me. Some 500 people got on my mailing list this way," he explained.

Mr. Cook wasn't too interested in nickelodeon recording to begin with. It involved adding music for all additional instruments on the master copy by a primitive hand punch and mallet or a hand-operated perforator with one punch on it. Not easy, when you consider that there are 300 feet to a nickelodeon roll. He's recently invented a "whoozit" that speeds up the process—an instrument with 12 punching keys.

One Took Months.

Among the first he attempted was one for an Indiana man five years ago, who begged him to make it for his dying grandmother who loved the rinky-tink type of music. "It took three months to make it. It was a race with death, but we won it," he recalls proudly.

Curiously enough, he rarely hears the music-rolls that he cuts. "No nickelodeon and no piano player," he explains simply. But he easily reads the finished product that looks like a cross between a braille treatise and an IBM punch machine gone wild.

Holding up a piece of music, he explained. "See, here's a fox trot. Bum, de, bum—there go the drums," he said pointing to a series of double perforations.

4 SINGERS GAIN SEMI-FINALS IN 1953 FESTIVAL

Compete for Honors in Soldiers' Field

Two Chicago women and two men from opposite sides of the United States were semi-final winners yesterday in the vocalist contests of the 1953 Chicagoland Music Festival. For the honor of being the best vocalists, they were to compete last night in Soldiers' field.

The women finalists were Lois Raye, 24, of 4521 Woodlawn av., a contralto, and Trudie Tache, 24, of 4816 N. Hermitage av., a dramatic soprano.

The two men semi-finalists were Peter J. McGrath, 31, of Walla Walla, Wash., a dramatic tenor, and McHenry Boatwright, 28, of Boston, a baritone.

Plan Musical Careers

All are studying voice and planning on musical careers.

Miss Raye overcame the handicaps of a head cold and a sprained ankle to become a semi-finalist the third time she entered the festival. Last year she was a runner-up. She has been in Chicago a year and a half and is married to Lee Bush. She was born in New York but has spent most of her life in Philadelphia. In 1950 and 1951 she won the Marian Anderson award for singing.

Miss Tache, who also has entered the last two Festivals, was the second best dramatic soprano in 1952. She lives with her mother, Mrs. Helen G. Tache. Born in Riverside, she started singing in Riverside-Brookfield High school and is studying voice privately under Rhea Shelters.

Wins National Contest

Boatwright was graduated as a piano student from the New England Conservatory of Music in Boston in 1950. Then he became interested in singing, won a national contest in which Conductor Arthur Fiedler of the Boston Pops orchestra was a judge, and went back to the conservatory to study voice. He is a senior, and plays the piano part time to earn expense money. This year he won the Boston Post music festival. He is a native of Georgia who was brought to Boston by an older sister so that he could have a musical education.

McGrath, director of vocal music for Walla Walla schools and choir director for a Baptist church there, started his music career at Whitman college. He won the Greater Spokane music festival and a concert caravan contest to develop musical talent in the Pacific northwest. With him in Chicago were his wife, Sally, and two daughters, Kathy, 6, and Kristy, 3. McGrath has been soloist with the Walla Walla symphony orchestra, the oldest organization of its kind west of the Mississippi river.

Bass Gets Third Place

Third place honors among men singers went to John Shaw, 30, of 1838 Lincoln Park West, a bass. He sang with the Dartmouth glee club, served as a navy lieutenant, and is a salesman for a rubber company. He recently resumed voice studies and is a soloist with the 20th Church of Christ Scientist.

Marilu Adams, 21, of 606 68th pl., Kenosha, Wis., a lyric soprano, was the third best woman singer. It was the first music contest she had ever entered. She studied voice while attending Northwestern university two years ago and is studying voice in Chicago.

Winning Singers in Music Fete

McHenry Boatwright (left), Boston tenor, and Robert McGrath, dramatic tenor of Walla Walla, Wash., who tied for first place in the finals of contest preceding the Chicagoland Music Festival.

Two Chicago Women Vocalists Tie

Trudie Tache (left) and Lois Raye, who were semi-final winners in Music Festival contest yesterday. (TRIBUNE Photos)

Other winners in Festival contests:

PIANO SOLO

Class A—Kathryn Simpson, 16, Red Wing, Minn., first; Burton Scalin, 21, 1626 Fairwell av., second; Jan Brougham, 14, Morris, third.

Class B—Robin Lee Howard, 11, Nuona Lake, Macy, Ind., first; Betty MacGillivray, 12, 2226 Ewing av., Evanston, second; Betty-Marie Kilbride, 15, 1637 75th av., Elmwood Park, third.

CONCERT BANDS

Class A—Cedar Falls, Ia., Municipal band, James A. Melichar, director, first; Catholic Youth Organization, Chicago, Ralph J. Meltzer, director, second; Galesburg, Ill., American Legion Community band, Gilbert W. Wilson, director, third.

Class B—Grenadier band, Woodrow Wilson V. F. W. post, Minneapolis, Donald Templeton, director, first.

Class C—Davenport, Ia., High school summer band, F. E. Mortiboy, director, first; Peoria Playground and Recreation band, Fred J. Huber, director, second; Cloquet, Minn., band, John A. Sampson, director, third.

Class D—Cretin High school band, St. Paul, Eugene Trowbridge, director, first; Three Oaks, Mich., Summer school band, Otto J. Hora, director, second.

CHORUSES

Men's choruses—Snap-On Tools corporation, Kenosha, Wis., William J. Morrow, director, first; South Works Male Chorus, Chicago, Harry Walsh, director, second; George Stone Singers, Cleveland, George Stone Jr., director, third.

Women's Choruses—St. Mary's Glee club, Oshkosh, Wis., Sister M. Carola, director, first; Keewaydin Mothersingers, Minneapolis, Mrs. Jensen, director, second; S. C. Johnson All Girls chorus, Frederick Schulte, director, third.

Mixed Choruses—Choral Silhouettes, Chicago, Herman Billingsley, director, first; Capehart Choraleers, Fort Wayne, Ind., William L. Luhman, director, second; S. C. Johnson Mixed Chorus, Racine, Wis., Fred Schulte, director, third.

ACCORDION SOLO

Class A—Gloriane Oldin, 16, Minneapolis, first; Jerry Brown, 15, North Chicago, second; Frank Mellone, 13, Kenosha, Wis., third.

Class B—Superior ratings given Wilanna Jo Hopkins, 13, Pekin, Ind.; Joseph Pagani, 17, 2010 Lehigh av., Glenview, and Harry Ermoin, 17, 3940 Southport av.

Class C — Superior ratings given Joseph Rinaldi, 12, Ottawa; George Giannasi, 15, 234 Genesee st., Waukegan, and Edward Jurgaitis, 13, 918 Lincoln st., Waukegan.

Class D—Superior ratings given to Shirley Logelin, 9, Robinsdale, Minn.; Georgienna Robbins, 7, Racine, Wis., and Jackie Peterson, 10, 245 S. Central av., Highwood.

ACCORDION BANDS

Class AA—Superior ratings given Mastro-Nardi Artists Accordion band, Peoria, Enrico Mastro-Nardi, director; Monarch Music Marvels Senior band, Hammond, John N. Dickerson, director, and Professional Music Center Symphoneers, Minneapolis, Les Samuelson and Russ Nyberg, directors.

Class A—Superior ratings given Central Academy Seniors, Anthony J. Micell, 3948 N. Bell av., director; Cushman Symphonettes, Louis Lason, 308 S. 5th av., Maywood, director, and Stefani School of Music, Waukegan, George Stefani, director.

Class B—Superior ratings given Freedman's Accordion band, Walter J. Freedman, 6153 N. Lawndale av., director, first; Professional Music Center Accordionettes, Minneapolis, Les Samuelson, director, second; Accordion Aces, Kenosha, Wis., Audrey M. Deming, director, third.

BATON TWIRLING

Junior Boys — Roger Kurocz, 3714 E. Squire st., Cudahy, Wis., first; Benny Schirtzinger, 15, Cleveland, O., second; Norman Crider, 14, Socorro, N. M., third; Bobby Courtright, 12, Cleveland, fourth.

Juvenile Boys — Dal Zierk, 10, Dundee, first; Gary Avery II, Pekin, second; Allam Jay Crane, 10, Gages Lake, Ind., third.

Novice Boys—Dick Kesteven, 7, Minneapolis, first; Tommy Baxter, 7, Goshen, Ind., second; Michael Slott, 7, Minneapolis, third; Billy Willette, 6, 83 E. 34th st., Steger, fourth.

Senior Girls—Nancy Allen, 18, Minneapolis, first; Jane Ann Meece, 18, 730 Main st., Aurora, second; Sandy Wirth, 17, Coral Gables, third; Marry Ann Van Duyse, 20, Sturgeon Bay, Wis.

Junior Girls—Ann Nita Ekstrom, 13, New Carlisle, Ind., first; Patty Genin, 14, St. Paul, second; Alice Shea, 14, Wadsworth, third; Dawn Burg, 16, Red Lion, Pa., fourth.

Juvenile Girls — Carolyn Ann Ford, 12, Zionsville, Ind., first; Barbara Kurucz, 12, Cudahy, Wis., second; Sandra Kruse, 9, South Milwaukee, Wis., third; Bonita Raw Stanek, 11, 209 Van Buren st., Dundee, fourth.

Novice Girls—Diana Shelton, 7, Alameda, Cal., first; Darlene Wysong 8, Brookville, O., second; Trina Jackson, 8, Peoria, third; Marsella Finnestad, 8, Libertyville, fourth.

Pee Wee Girls—Valerie Brown, 6, 129 S. Homes st., Mishawaka, Ind., first; Sally Rose, 6, 412 Howard st., St. Joseph, Mich., second; Sandra Kay Drath, 6, Green Bay, Wis., third; Susan Lynn Keith, 5, Peoria, fourth.

BATON TEAMS

Teams of six or less—Winona Twirlerettes, Winona, Minn., 6 members, first; Horace Mann High school team No. 1, Gary, Ind., 4 members, second; Woodruff High school Majorettes, Peoria, 6 members, third; Horace Mann team No. 2, Gary, 4 members, fourth.

Teams of seven or more—Val-A-Cadettes, 745 W. 87th st., 12 members, first; Gillice Cadettes, 3554 W. 95th st., Evergreen Park, 15 members, second; Gloria's Majorettes, 2926 27th st., Zion, 12 members, third; Twirlerettes, 8319 Dante av., 9 members, fourth.

28 1953

Noted Tenor To Sing At M'house

Rawn Spearman, tenor, widely acclaimed for his brilliant voice and superb artistry, will be presented in concert in Sale Hall Chapel, on the Morehouse College campus, Sunday, February 15, at 4:30 p m. This will Atlanta's first opportunity to hear what American and European critics have hailed as one of the finest voices of our time.

Mr. Spearman, a native of Alabama, is under the management of Hurok, who manages only top-flight artists.

For reservations call Mr. 4223, Office of the President.

The Spearman concert will mark the beginning of Morehouse's celebration of its 86th anniversary.

RAWN SPEARMAN

First Negro Classical Pianist Featured On NBC's Encore

New York City.—Miss Natalie Hinderas became the first Negro classical pianist featured on the National Broadcasting Company network when she appeared on a nation wide radio program January 26.

Miss Hinderas, who has received numerous awards in recognition of her talents, was guest artist on NBC radio's new musical program, "Encore," which stars baritone Robert Merrill, soprano Marguerite Piazza and Meredith Willson and his orchestra.

Accompanied by the orchestra, the brilliant 25-year-old pianist performed the first movement of Saint-Saens' Piano Concerto in G Minor.

Born in Oberlin, Ohio, Miss Hinderas first appeared publicly at the age of two and one half, singing and dancing. When she was five years old she performed at the B. F. Keith Palace Theatre with the late Ted Healy and with Mickey Rooney. It was at this time Miss Hinderas began formal study of the piano and her first full length concert was given three years later at Cleveland, Ohio.

The young pianist was graduated in 1946 from Oberlin Conservatory of Music and continued her studies as a scholarship student of Madame Olga Samaroff-Stowkowski. She has also studied at Juilliard School of Music and the Philadelphia Conservatory of Music.

Talented Pianist Appears On Classical Radio Show

NATALIE HINDERAS

NEW YORK CITY—Miss Natalie Hinderas became the first Negro classical pianist featured on the National Broadcasting Company network when she appeared on a nation-wide radio program Jan. 26.

Miss Hinderas, who has received numerous awards in recognition of her talents, was guest artist on NBC radio's new musical program, "Encore", which stars baritone Robert Merrill, soprano Marguerite

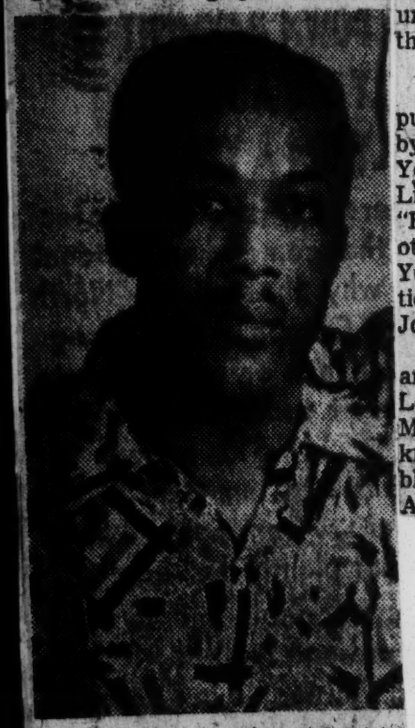
Headed for Big-Time

Young Songwriter Writes Three Hits

HOLLYWOOD—The phenomenal achievement of having three songs published at one time has been chalked up by amateur songwriter Lummie Fowler of 428 East Forty sixth Street, Los Angeles. Fowler is a postal clerk.

Fowler hit the musical jackpot with this trio of tune thrillers: "I Shall Return," a ballad; "Ride Helen Ride," a blues novelty, and "One Night With a Fool," a blues ballad.

They are being published by



LUMMIE FOWLER
. . . three at a time

Regent Music Company of New York and Hollywood, owned by Harry Goodman and Associates. Harry is the brother of Benny Goodman, the bandleader.

THESE SONGS will be released nationwide this month on the Chess and Checker label. All vocals are by a new sensational quartet called the "Four Corners," and Maxwell Davis and his sax and several other top musicians furnish the background for the three records.

The title, "I Shall Return" was inspired by General MacArthur's famous quotation and was actually written in the Philippine Islands during World War II while Fowler was with the Eightieth Seabee Battalion.

"One Night With a Fool" tells the story of a supposedly unappreciated lover who is called a fool by his sweetheart, but in the the end she winds up being the fool because of his masterful romancing. "Ride, Helen Ride" is for dancing and listening pleasure and should be a favorite with the jitterbugs.

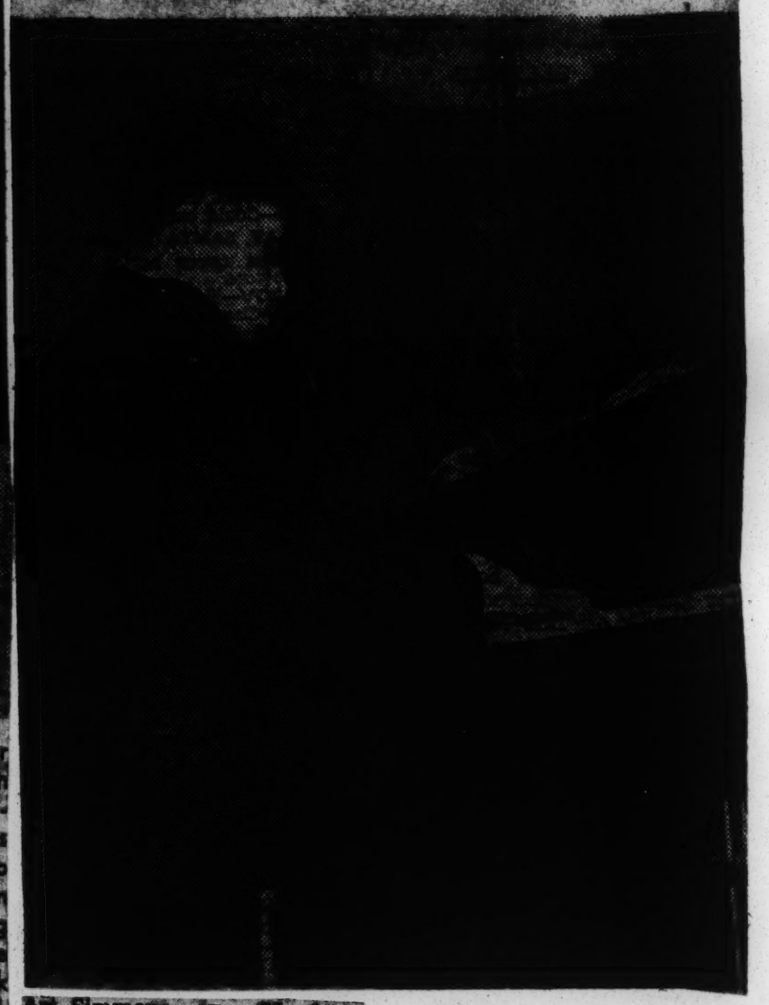
*

DEALS ARE cooking for the publication of three more tunes by Fowler. They are: "Loving You Is Utopia," "I Sure Would Like to Love You Right" and "Hold Me Away From You." Another good bet is the song, "Baby, You're Just a West Coast Sensation," a number in which Louis Jordan is interested.

Fowler writes both the words and music. He is a product of the Los Angeles Conservatory of Music. Hailing from Memphis, known as the "home of the blues," Fowler has lived in Los Angeles since 1946.

HOT IN L. A. — Folk singer Harry Belafonte has been breaking it up at L. A.'s Cocoanut Grove proving, in his first Los Angeles night club engagement, that he can bring the crowds. Following his engagement at the Grove Harry will open a four-week stand at the chic new Black Orchid in Chicago. His fellow balladeer and good friend, Josh White, has had a smash eleven-week engagement there. Meanwhile, Harry's new RCA record, "Gomen, Nasai," is aimed at the best seller lists.

Young Pianist In Paris



Art Simmons, ex - GI, from Bentley, W. Va., with his trio made music for Marian Bruce on her opening night in Paris. Simmons came to Paris after his discharge in Germany three years ago, and has been studying at the Conservatory and working nights to help pay expenses. He has been hailed as one of the finest young pianists to hit Paris in a long time. (Ollie Stewart Photo).

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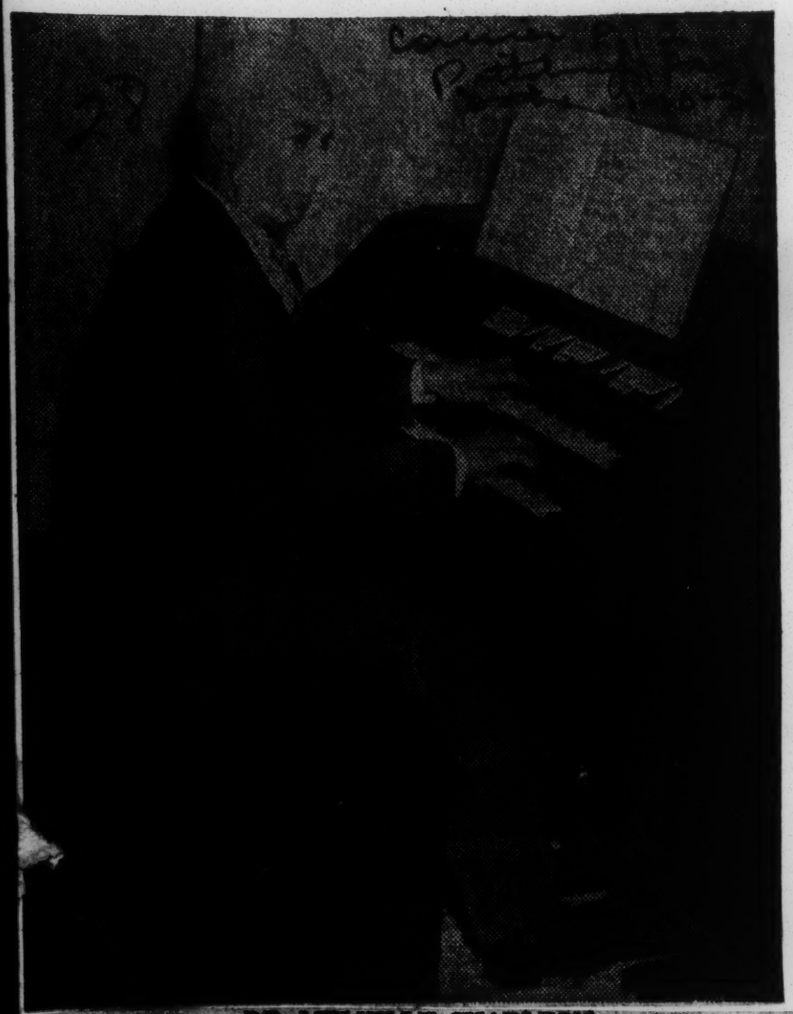

DR. MELVILLE CHARLTON
... establishes unique achievement

Organist 30 Years In Jewish Temples

NEW YORK—Dr. Melville Charlton, the famous organist of New York City, has just finished his thirtieth year as organist of three of the city's largest Jewish temples: Emanu-El, Sinai Temple and the Temple of the Covenant, and is the only Negro in the world who has done so. During this long period he also played the organ in Union Theological Seminary for eighteen years, and while there Columbia University engaged him to deliver lectures on music.

Last week in his piano and organ studio at 405 Cumberland Street, in Brooklyn, he modestly told a story of pioneering and achievement in the face of many obstacles which should be an inspiration to aspiring musicians.

WHILE ORGANIST of St. James Presbyterian Church, Dr. Charlton became the first Negro to pass the academic examination of the American Guild of Organists. Later Harvard University conferred upon him the honorary degree of Doctor of Music. During the competitive examinations of the National Conservatory of Music of America, he won a scholarship which enabled him to study organ and composition under Charles Heinroth and musical history under Henry T. Finck, and piano with Edward B. Kinney, a pupil of Dvorak.

G. Schirmer published his piano composition "Poeme Erotique." His playing of Bach at the New York World Fair was lauded by outstanding musicians including Ernest White, the famous concert organist. His artistry was highly commended by Coleridge-Taylor, the brilliant English composer, and by other internationally famous musicians.

His recital on the great Wanamaker organ in Philadelphia (once the world's largest) was nationally broadcast.

All this explains how the richest Jewish congregation in New York called upon his artistry as early as 1922, and why he is still their favorite organist. He continues because he is highly qualified.

Between his teaching and his playing, Dr. Charlton, now grown white in the service of fine music, does much reading of scientific books. Long a bachelor, he married in 1951. He and his wife live at the Cumberland Street address. His sister, Dr. Emily Charlton, is the well-known podiatrist.

To Appear With Atlanta Symphony

MISS BETTY BUSSEY

WILL APPEAR WITH SYMPHONY—Miss Betty Bussey, who is a junior at Turner High School, will appear with the Atlanta Symphony Orchestra on Friday, February 20, 1953, as an accompanist for Miss Verneal Holt. Miss Bussey is the daughter of Mr. and Mrs. R. D. Bussey of 1830 Tiger Flowers Drive.

Talented Musician Is Returning Home

LONDON, March 18.—Mr Fela Sowande, Nigeria's most celebrated musician, will join the staff of the Nigerian Broadcasting Service in May.

He will be in charge of the musical output of both European and African music in the National and West Regional programme, and will advise the Director of Broadcasting on all matters affecting the broadcasting of music.

Mr Sowande obtained his Fellowship of the Royal College of Organists in 1943, with the three prizes offered by the college for theoretical and practical work.

In 1943, he was appointed organist and choirmaster by the West London Mission, at Kingsway Hall, Holborn.

He resigned his appointment at Kingsway Hall in July 1951 to return to Variety.

He has given several illustrated talks on the African Service of the BBC, with the expressed object of stimulating active interest in the colonies on the preservation and development of African melodies.

The N.B.S. is very happy to be the means of bringing such a distinguished son of Nigeria back to his own country after an absence of almost 19 years.

13,000 Hear Boatwright, Former GI Converted Vocalist To Compete In Chicago Musifest

BOSTON, Mass. — McHenry Boatwright, 27, baritone, won top prize in the second annual Boston Post music festival conducted by the VFWs of the New England states.

The finals were held at the Boston Garden before a crowd of 13,000.

Boatwright will go to Chicago to compete in the Chicagoland music festival.

Possesses Fine Voice

During the ceremonies, a telegram was received from Hermann Gantt, last year's grand prize winner, now on tour of Europe with the Cecelia Society.

Possessor of a fine voice, Mr. Boatwright used to entertain his army buddies by singing in the barracks during his two years service in India.

He is also a holder of a diploma from the New England Conservatory of Music for composers.

Urged To Change Course

Three years ago, Miss Ruth Seanor, voice teacher, heard him and urged him that his true career should be as a vocalist.

Even though he had already finished three years of piano study, he changed his course and began to major in singing. Currently he is in his third year of voice training.

Mr. Boatwright resides here with his sister, Mrs. Valeria Howard, a soprano, and was a participant in the Chicagoland festival two years ago.

Ed Sullivan of the "Toast of the Town," was master of ceremonies. Arthur Fiedler, director of the Boston Pops orchestra, was chairman of the judges who screened more than 2,000 contestants.

GUEST SOLOIST — Roslyn E. Pope (seated), daughter of Mr. and Mrs. Rogers W. Pope, is shown on stage with Henry Sopkins, conductor of the Atlanta Symphony Orchestra; Mrs. W. F. James, and Mrs. Essie M. Groves after her appearance as guest soloist during the third performance of the Young People's Concert series held at the city auditorium. The 14-year-old pianist has been a music student of Mrs. James for nine years, and is the accompanist for the Washington High Glee Club. — (Perry Photo)

which, incidentally, many consider to be Bessie's finest record. Her development of the text, laced with urgent inflection, is classic. Also more than a bit autobiographical are such numbers as "Gin House Blues," "Me and My Gin" and "I'm Down in the Dumps."

The overall story takes Bessie through a ten year period—from 1923-33; from such early numbers as "Downhearted Blues" and "Ticket Agent Ease Your Window Down" to "Gimme A Pig Foot" and "Take Me For A Buggy Ride." In between are such great numbers as "Empty Bed Blues," "Black Mountain Blues" and "You've Been A Good Ole Wagon."

Story Hazy

But it is in the later part—the early 30s—that the story becomes hazy. Bessie turns almost completely to barrel house. On one number—"New Orleans Hop Scop Blues"—her voice is virtually gone and she stumbles over the lyrics, abandoning inflection.

It's important to the story to add that Bessie gets some pretty good support on the records, eight of them with a young trumpeter named Louis Armstrong.

But here, again, it's still Bessie's story—and it doesn't have a happy ending.

Old Story With New Twist

Bessie Smith Blues Discs Set Hot Pattern For Present Day Artists

NEW YORK—(INS)—A unique, spectacular and often pathetic autobiography was put on records not long ago.

It's unique because the author didn't plan it that way. It's spectacular because Columbia has put together one of the largest collections of blues numbers ever recorded, sung by one of the blues greats—Bessie Smith.

And it's often pathetic because it unconsciously narrates the fall of a great singer.

Once Greater

Bessie, blessed with a huge, sweeping voice, was killed in an automobile crash in 1937—seven years after she was rated a has-been and 11 years after she was hailed as the greatest blues singer of all time.

Columbia, which has everything Bessie ever recorded—140 numbers in all, has posthumously collected 46 recordings into four albums, titled "The Bessie Smith Story." Although Columbia has edited the yarn, Bessie definitely wrote it.

For just under two-and-a-half hours, Bessie sings the blues—from Yellow Dog Blues to Back Water Blues; from Nashville Woman's Blues to the Gin House Blues. She sings them with a voice which can cut loose when she wants it to or modulate into the tenderest nuances. A master of inelection, with a sense of pitch as dramatic as it is accurate, Bessie tells her story through her songs.

Perhaps as it should be, the songs Bessie does best are the ones that seem to be taken word-for-word from her own life.

The most meaningful of all is the great standard "Nobody Knows You When You're Down and Out,"

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Willis Laurence James Named To Tanglewood Festival Forum

Willis Laurence James, director of the Spelman College Glee Club and well known composer, arranger and folklorist, will be on the program of the annual Tanglewood Music Festival August 16-30 at Lenox, Mass.

Mr. James will be one of the members of a Roundtable which will discuss the topic "From Folk Music to Jazz." Others to participate are Harold Courlander, folklorist and editor of Ethnic Folkways Library of Recorded Music; George Tremaine McDowell, chairman of the Program in American Studies, University of Minnesota; George Herzog, Indiana University anthropologist; and Charles Seeger, author and composer.

Mr. James is director of the studies in pure Negro folk music as well as a lecturer at the Roundtable. Marshall Stearns, chairman of the English Department at Hunter College, is the coordinator.

The first week of the Roundtable will be devoted to European, African and West Indian folk music as it exists in the United States. The second week will be devoted to the meeting of these folks sources in jazz.

Mr. James is a member of the Board of Advisors of the Institute of Jazz Studies, an organization of musicologists, anthropologists, folklorists, psychologists, semanticists sociologists and psychiatrists whose goal it is to pool the knowledge and skills of authors and musicians who have pioneered in the field of jazz with those of social scientists and other experts whose techniques and studies may be brought to bear on the subject. In this manner, jazz and related subjects are given the range and depth of scholarly study and a vital as well as a neglected area in American civilization is illuminated.

The institute, with its experts in the field, already has participated in four Roundtables at the Tanglewood Festival.

One of Mr. James' latest compositions, "Negro Bell Carol," published by Carl Fischer, Incorporated, of New York, was introduced at Howard University on December 13, 1952, by Director Warner Lawson and the University Choir.

Another of his recent compositions, "Captain Looka Yonder," a work song for men's voices, published by the Remick Music Corporation of New York, is dedicated to Kemper Harreld, director of music in the Atlanta University System and a former teacher of Mr. James at Morehouse.

Among his better known published works are 'Cabin Boy Call," "O Poo Little Jesus," and "Roun' de Glory Manger." Mr. James has also arranged numerous compositions for the well-known American folk singer, John Jacob Niles.

Singer of Tokyo Tune On Another Kick With Latest

NEW YORK. — (ANP) — Dick Bowers, 25-year-old ex-G. I., who won national recognition several months ago via his Tokyo-made waxing of "Gomen Nasai," exhibits a bright new talent and versatility on his second Columbia release, this one an American product.

"Baby Let Me Kindle Your Flame" is a driving rhythmic plea for affection, combining a low-down honkytonk tempo and lyrics with bayou Cajun influence.

Bowers had sung for his own enjoyment for many years and occasionally did camp shows and radio broadcasts in addition to his clerical duties for the army in Tokyo. He was recruited to do the English vocal for a recording of "Gomen-Nasai," with the composer, bandleader Hattori, conducting. The tune became a hit in Japan. Eventually the record was brought back to this country and created a sensation.

Discharged from the army, vocalist Bowers returned to New Jersey, got a job in a factory, applied for a Civil Service job—and received word that he had become the sought-after vocalist of a hit record.

TOKYO SINGER WAXES AGAIN.—Dick Bowers, smooth-singing young ex-GI who hit the musical jackpot with his waxing of 'Gomen Nasai," recorded in Tokyo, gets off on a different kick with his latest platter release, "Baby Let Me Kindle Your Flame." The new pressing is described as a "rhythmic plea for affection, combining a low-down honkytonk tempo and lyrics with bayou Cajun influence."

Record of 'Command Performance' Given

—Photo by The Times-Picayune.

OSCAR "PAPA" CELESTIN, longtime Negro jazz man, beams as a record of his command performance before President Eisenhower in May at the annual banquet of the White House Correspondents Association is presented by Rep. F. Edward Hebert (right) to Peter J. Miller (center), president of the New Orleans Jazz Club, Thursday night at the Roosevelt hotel.

Record of 'Papa' Celestin Show for Ike Is 'Issued'

Hebert Presents One of 100 at Jazz Club Meeting

The greatest record "that ever was or ever will be made" of the music of Oscar "Papa" Celestin, New Orleans grand old man of jazz, was "issued" Monday night at a meeting of the New Orleans Jazz Club at the Roosevelt hotel.

And though Papa's trumpet came out pure and loud, he's the first to admit the sweetest sounds on the record aren't his.

The record is commemorative of Papa's command performance before President Eisenhower at the White House Correspondent's Association annual banquet in Washington in May.

And the sweetest sounds are the words of the President to him after the performance:

"Mr. Celestin, you are a fine gentleman and a credit to your race and our country."

The venerable Negro musician said afterwards:

"It was the greatest moment of my life."

The record—"one of just 100 issued" — as presented formally to the Jazz Club Thursday night by Rep. F. Edward Hebert, who helped get them out. Papa already has his. And next on the list is President Eisenhower, "now a dyed-in-the-wool jazz lover," the congressman said.

The record, he predicted, will in time be a collector's item.

Rep. Hebert said Papa's appearance at the banquet honoring the President was actually a "command performance," and as such is accorded only to the biggest stars in show business.

That night, with Bob Hope as master of ceremonies and Ethel Merman as songstress, "Papa brought honor to his city," he said.

"Papa," he continued, "stopped the show. The President was enthralled. He couldn't stay the full time, but he wanted to hear an hour more of Papa's music."

Congressman Hebert presented the record to Peter J. Miller, club president, while Papa and his band — still steaming from several impassioned numbers — stood by beaming.

When the presentation was concluded, a revitalized Papa and crew resumed their concert for club members by dedicating to Rep. Hebert, "When the Saints Go Marching In."

New Child Prodigy In Oct. Town Hall Debut

NEW YORK (ANP)—Probably not since Philippa Schuyler made her asotunding debut appearance here over a decade ago has another child prodigy attempted to challenge audiences of Town Hall.

But Jon Robertson, 10-year-old We[illegible] pianist, will make his debut within these same walls on October 11, with a program that will include the works of Bach, Schubert and Liszt.

Young Robertson, born in Kingston, Jamaica, is the son of Rev. R. Hope Robertson, pastor of the Philadelphia Seventh Day Adventist Church of Long Beach, California. He had his Los Angeles debut March 22, at the Wilshire Ebell Theatre, and, last year, was the first place winner of the Young People's Concert audition contest, Glendale, Calif. Jon appeared as soloist with the Glendale Symphony orchestra, playing the Haydn D Major Concerto under the baton of Scipione Guild.

H. G. Davidson, music critic of the Glendale News-Press, said:

"For hte first time in the musical history of Glendale a concert was given in which the size of the multitude which attempted to get into the hall takes precedence, as news, over the events which happened on the stage.

"We simply could not believe that such a rabid interest in the exalted art of music could be at the bottom of it. But it was! A little colored boy of 9, Jon Robertson, was scheduled to play a concerto with the Glendale Symphony Orchestra.

"There were 2,000 persons in the auditorium intended for only 1,059.

"Haydn's music does and should appeal to a young musician of talent, Jon's clean execution showed considerable musical insight rather than more clever mimicry of his teacher's maturity, a rare thing among prodigies."

Jon's teacher is Mme. Ethel Leginska.

Ray Stone of the L. A. Tribune said:

"The matutrity of his brilliant performance was hard to believe. He played with clarity and good taste and appeared to have musical insight beyond his years. His timing was perfect, phrasing excellent. His pianissimo was unbelievable; his ringing forte firm and clear."

When away from the piano the young artist is a bright, normal boy with a contagious smile. He is the youngest child in a family that includes three older sisters.

BEST OUT OF 56— Mrs. Anna C. Molyneaux, managing director of the National Music League of New York, congratulates Betty Allen (left), mezzo - soprano, and Jeaneane Dowis (center), pianist, upon signing contracts after being chosen from 56 applicants for concert management by the league.

NEW DISCOVERIES IN CONCERT FIELD:

Betty Allen, Soprano, In Tall Bid For Concert Fame

NEW YORK—Betty Lou Allen, mezzo-soprano of Hartford, Conn., and Jeaneane Dowis, white pianist native of Texas, last week signed concert management contracts with the National Music League.

The organization, listed as American's only non-profit concert management, selected the two from a group of 56 in its auditions for 1953.

The concert and operatic activities of Miss Allen have already marked her as one of America's most exciting young singers.

With Boston Symphony

Appearing this winter as soloist with the Boston Symphony under Charles Munch was a recognition of her brilliant voice and personality.

It also marked a re-appearance for her with this famous organization. It was at Tanglewood in the Berkshires last summer that she first performed Honegger's "La Danse des Morts" with the symphony.

In fact the summer musical magnet has been the scene for many successes on Miss Allen's part. These included opera performances under Boris Goldovski and the solo role in Leonard Bernstein's "Jeremiah Symphony."

Last season Miss Allen played St. Teresa II in Virgil Thomson's witty opera, "Four Saints in Three Acts," on Broadway and later in Paris.

She attended Wilberforce university in Ohio and the Hartford school of music in Hartford, and was recently selected as a John Hay Whitney Foundation fellow for the 1953-54 season.

She cupped besides the $500 Marian Anderson scholarship fund award and the Elsman award while at Tanglewood.

At present a student of Sara Peck Moore she has coached with the renowned Paul Ulanowsky.

Miss Allen was soloist in New York's Carnegie Hall April 2, in Monteverdi's "Vespers and Magnificat" with the Dessoff choirs.

She was chosen as the only singer for management contract by the league.

Playhouse Head Is Tight-Lipped

BALTIMORE — A Baltimore theater which for six years has followed a non-segregated seating policy, has refused to allow Marian Anderson, noted contralto, to appear on its stage.

The Lyric theater has turned down the request of the Baltimore Fellowship, inc., an interfaith and interracial organization, to present Miss Anderson on its stage, despite a plea from Gov. Theodore McKeldin that the theater change its policy.

Mrs. John D. Ramsey, a member of Governor McKeldin's Commission on Interracial Problems and Relations, said the commission had tried in vain for 18 months to persuade the theater to change its policy of not allowing Negroes to perform on its stage, but its board of directors and Frederick Huber, manager, had refused to discuss the matter.

Mrs. Mae Gellman, executive secretary of the Baltimore Fellowship, also disclosed that a stockholder in the Lyric concern had protested to the board of directors the refusal of the theater to allow Miss Anderson to be presented there. The reply of Lyric's counsel to the stockholder indicated that the theater considered the booking of Negroes on its stage a controversial matter and consequently had a policy of not making such bookings.

For 23 years, since Roland Hayes was presented on Lyric's stage, the theater has been known to follow a policy of not allowing Negroes to perform on its stage although about six years ago it instituted a non-segregated seating policy, becoming the first downtown theater to open on that basis to Negroes. Ford theater here is the only completely non-segregated theater in Baltimore.

Refusal by the Daughters of the American Revolution to allow Miss Anderson to give a concert in Constitution Hall in 1934 resulted in a momentous Easter Sunday open-air concert, attended by over 75,000 people.

Four years later, when she was invited to appear in Constitution Hall, the famous contralto donated the proceeds to the United China Relief fund.

MARIAN ANDERSON

Singer Refused Date In Baltimore Theatre

BALITMORE, Md. — That old boogie man, "Bias," that Marian Anderson has run into on other occasions, including the DAR Constitution Hall in Washington, D. C., faced the singer again this week here in Baltimore.

This condition was exposed by Gov. T. R. McKeldin's commission on interracial problems that reported the Lyric theatre management had refused permission for a benefit performance starring Miss Anderson to be presented on its stage. The booking for Miss Anderson was sought by Baltimore Fellowship, Inc., and interracial an interfaith group. Miss Anderson is affiliated with this organization's Philly branch.

The request was for either of four dates in January.

The reply, however, was that no dates were open. The Lyric manager, Frederick R. Huber, confirmed the fact that a date was refused but he refused to discuss the reason further. The theatre's segregation policies applies only to its stage not its audiences.

Members of the Governor's interracial commission said they hed been trying for eighteen months to have the policy modified but that the theatre management and directors had refused even to discuss the matter.

When the commission first wrote for a conference in March, 1952, the answer was that the theatre had "no problem of the kind" mentioned in the commission's letter.

Later personal conferences were refused the commission chairman, William C. Rogers, and one of its members, Dr. Otto Krushaar, president of Goucher college, Earlier, the commission had been successful in getting Ford's Theatre to relax a long standing segregation rule.

Marian Anderson Wins Right To Sing At Lyric

BY LLOYD TAYLOR

BALTIMORE — (ANP) — The management of Lyric Theatre declared in a public statement that it would permit Marian Anderson, famed contralto, to sing in a concert on its stage.

The theater's statement was issued after its board reconsidered its refusal of the Baltimore Fellowship's request to present Miss Anderson there.

Nevertheless, the Lyric stated:

RESTRICTIVE POLICY

"The restriction of the stage of the Lyric to white artists and white casts is in line with the policy of the management to screen the theatre against productions which would, or might, give rise to racial tensions. For more than 25 years, this restrictive policy has been successful for such purposes and has been accepted as satisfactory by the general public as is evidenced by an almost complete absence of complaint. Whether or not this policy can be abandoned in favor of an unrestricted rental policy is, at least, a doubtful question at the moment.

"The [illegible] is inconclusive that such a change would promote a spirit of interracial unity or result in good to anyone concerned —the Lyric, the artist or the audience. It seems possible in this instance, however, to adopt a more flexible policy in the application of the restrictive rule. The management, therefore, feels that in reference to the earnest requests which it has received from some of its stockholders and patrons, and as an expression of its own appreciation of the artistic standing of Miss Anderson, it should rent the theatre for a concert to be given by Miss Anderson, as requested by her sponsors.

BOARD OF MANAGERS

Relying to Lyric's statement, the Baltimore Fellowship issued a statement signed by the Rev. John L. Tilley, chairman of the board, and Mrs. Mae Gollman, executive-secretary, that read:

"We, the Baltimore Fellowship, are gratified to learn that the board of managers of the Lyric theatre, has reconsidered our request to present Miss Marian Anderson at Lyric. The Lyric board of managers has made a forward step in making available to the Baltimore community the best cultural experiences in keeping with the high musical standards and traditions of the Lyric theatre."

The theatre contended that its policy restricting Negroes from performing on its stage was taken because it approached the color questions on these following assumptions:

"(1) That the cultural interests and relations of the Lyric were essentially and necessarily identified with those of its owners, all of whom are white.

"(2) That it was not the business of the Lyric or of its directors to solve racial problems except to the extent of seeing to it that its audience should not be vexed or disturbed by racial tensions during performances.

"(3) Therefore, dealing with racial questions, the problem of the Lyric was to screen the theatre against productions which would likely to give rise to racial tensions in the audience.

BEGINS LATIN AMERICAN TOUR — Marian Anderson, noted U. S. Contralto, is shown at Pan American World Airways terminal at Miami, Fla., Saturday (Nov. 14) prior to departing for Panama and a concert tour in Central and South America. The noted singer is appearing during the next month in San Jose, Costa Rica; Curacao and Aruba, N. W. I.; Paramaribo, Surinam; Georgetown, British Guiana; Port of Spain, Trinidad, Ciudad Trujillo, Dominican Republic; Kingston, Jamaica and Barranquilla, Colombia.

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MARIAN ANDERSON

Baltimore's Lyric boasts rare policy

Artists barred from stage; no segregation for patrons

BALTIMORE

Alleged fear of being involved in a racial issue has prevented the Lyric theatre from engaging colored artists to appear on its stage, it was revealed last week by R. E. Lee Marshall, counsel for the theatre.

Mr. Marshall's statement was made as results of an effort of the Baltimore Fellowship, an interracial group, to arrange for Marian Anderson, celebrated contralto, to sing at the theatre next January.

According to Mrs. Mae Gellman, executive secretary, the Fellowship wrote on Aug. 14 to Frederick R. Huber, manager of the theatre, requesting any date between Jan. 5 and Jan. 8, 1954. Mr. Huber replied that none of the dates was open.

However, further investigation by the group disclosed that no booking has been made for Jan. 8, Mrs. Gellman told the AFRO, adding that Mr. Huber still refused to give them a date and gave no reason.

Send Second Letter

A second letter was sent to Morton M. Prentis, president of the board of the Lyric, by a member of the fellowship group, complaining of the segregation policy of the theatre.

In a written reply, Mr. Marshall stated:

"The Board of Directors has no interest, as such, in controversies over racial issues. As clearly indicated in your letter, the booking of the theatre for performances by (colored) artists or casts would involve the Lyric in such a controversy.

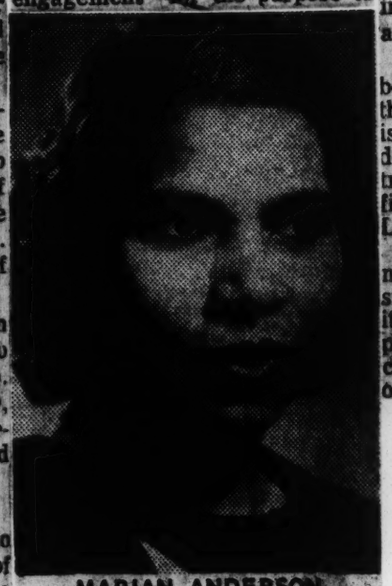
"For this reason, the policy of the Lyric is not to make such a booking."

The Governor's Commission on Interracial Problems has been working unsuccessfully for eight months to persuade the theatre to change its policy, the members asserted.

Wednesday, the Commission charged that the theatre has never allowed colored artists to appear on its stage, though it does not have seating segregation.

'Matching Racial Issue'

In reply, Mr. Marshall accused the fellowship of using the engagement "for the purpose of



MARIAN ANDERSON
"Can't sing at Lyric"

making a racial issue."

"We are being dragged out and made a target, and the time is coming when we shall have to make a public statement," Mr. Marshall said.

He added, "We wouldn't make a booking with anyone who is involved in any controversy."

Though the theatre board and management decline to explain the reason behind the policy, the AFRO learned that this rule has not been a continuing practice of the theatre.

Prior to 1930, the Lyric allowed colored choirs and soloists to appear on stage before a segregated audience, the white patrons sitting on one side of the theatre while colored patrons sat on the other side.

Roland Hayes Sang

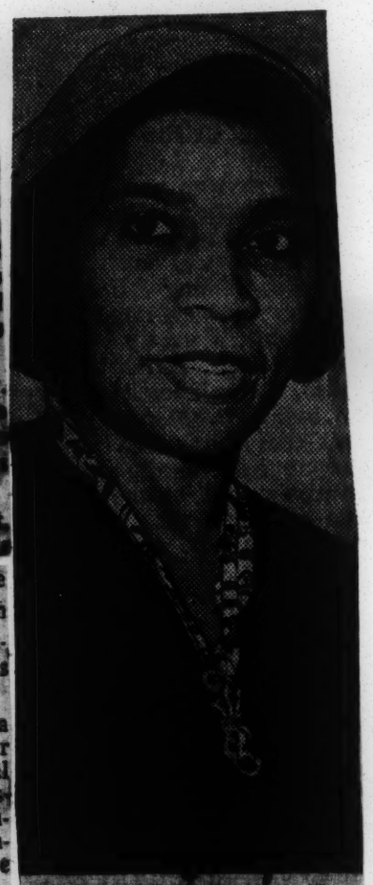
Sometime in 1930, Roland Hayes was booked to sing at the Lyric. One hour, prior to his performance, a group of colored citizens approached him in his dressing room and explained that he would be singing before a segregated audience.

The AFRO learned that Mr. Hayes refused to go on stage at first, but was forced to do so because of a stipulation in his contract.

However, since that incident, it is reported, that the Lyric board decided never to engage any colored artists again, though it did crack its segregated seating arrangement seven years ago.

Denying that its request for a booking date was "demanded for the purpose of making a racial issue," the Fellowship on Thursday pointed out that on the contrary, it had sought to keep confidential its negotiations with the Lyric.

Following an emergency board meeting, the Fellowship issued a statement pointing out that after its request was denied, the first public statement on the matter came from the state Commission on Race Relations.



South Bound—

Marian Anderson, contralto, is [illegible] Inter-American World Airways Terminal at Miami, Fla., Sunday, Nov. 14, prior to departing for Panama and a concert tour in Central and South America. The singer is appearing during the next month in San Jose, Costa Rica; Curacao and Aruba, NWI; Paramaribo, Surinam; Georgetown, British Guiana; Port of Spain, Trinidad, Ciudad Trujillo, Dominican Republic; Kingston, Jamaica and Barranquilla, Colombia. —BOAAEC: Fd

28 1953 MARIAN ANDERSON

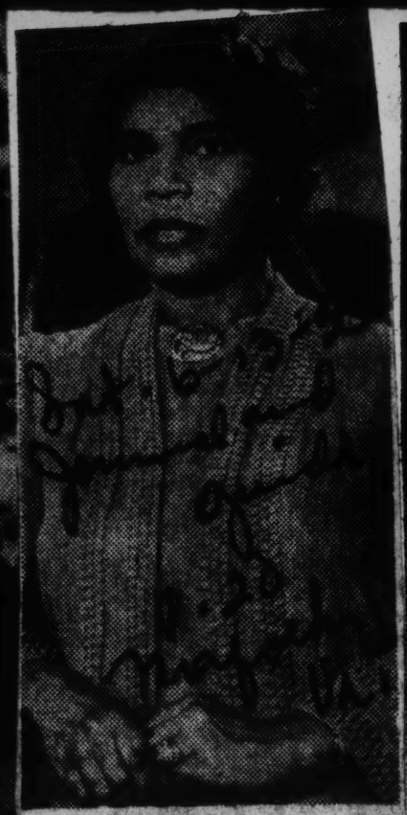
MARIAN ANDERSON, famous contralto, bids "bon voyage" to Hermann Gantt, rising young bass-baritone and two-time winner of the Marian Anderson scholarship, who sailed on the S. S. Liberte for an extended tour of France. Gantt, a native of Atlanta, Ga., has received glowing notices from Boston critics where he received his musical train-

KOREA BOUND—Miss Marian Anderson, noted singer, waves a cheery goodbye as she boards a plane at LaGuardia Airport, N..Y, for the first lap of her journey to Korea where she will entertain United Nations troops.

Ford Show Artist—

Contralto Marian Anderson, currently on a concert tour of the Far East, will return to New York in time to sing in the Leland Hayward production of the two-hour "Ford Fiftieth Anniversary Show," a blend of music, narrative and dramatic headlines of the past five decades, to be presented Monday, June 15, on NBC and CBS TV networks.

TOKYO GREETINGS—Marian Anderson, world famous contralto, is greeted by girls in national costumes upon her arrival at Tokyo International Airport for a one-month concert tour of Japanese cities. F. Rupp (wearing beret), her accompanist, is with her.



FORD SHOW SINGER — Contralto Marian Anderson, currently on a concert tour of the Far East, will return to New York in time to sing in the Leland Hayward production of the two-hour "Ford 50th Anniversary Show," a blend of music, narrative and dramatic headlines of the past five decades, to be presented Monday, June 15 on NBC and CBS TV networks.

MARIAN ANDERSON

Marian Anderson Thrills Full House at Music Hall

By GERTRUDE KEITH

Kansas City had eagerly awaited the return of Marian Anderson. Thursday, this anticipation reached its fulfilment when Miss Anderson, the world's greatest contralto, appeared at the Music Hall as the visiting artist with the Kansas City Philharmonic orchestra, Hans Schwieger conducting.

It was Miss Anderson's first appearance in Kansas City since 1940. A capacity audience of some 2,500 persons greeted her with warm and sometimes vociferous applause.

The stage for Miss Anderson's appearance was majestically set through the orchestra's interpretations of the Overture to "Alceste" by Gluck and Beethoven's Symphony No. 2 in D Major", opus 36.

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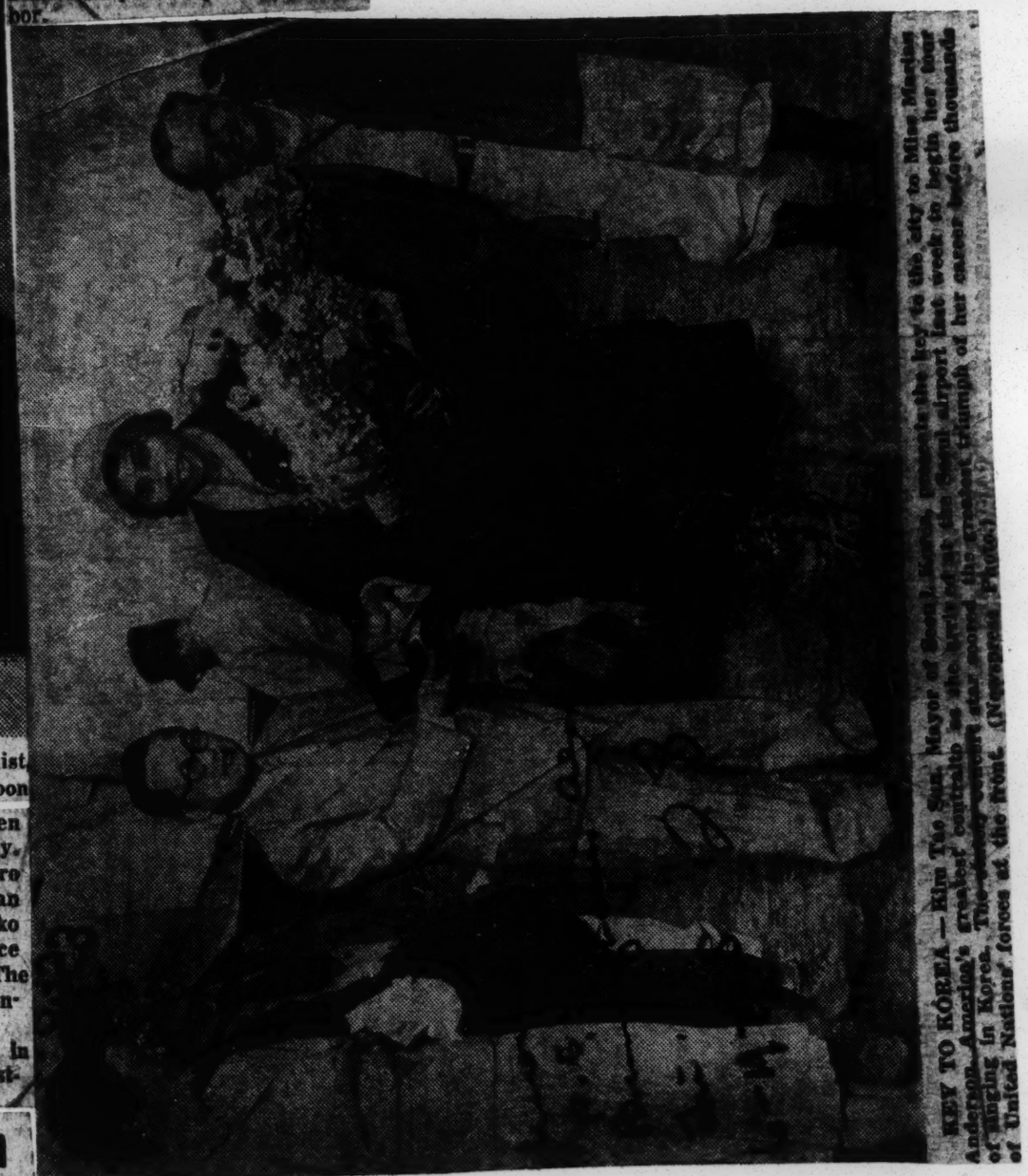
Marian Anderson

28 1953

PRELIMINARY FOR CONCERT TODAY

Marian Anderson goes over a batch of songs in her Connecticut home with Franz Rupp, her accompanist, as she prepares for the program she will present at the Metropolitan Opera House this afternoon

This appearance followed her tumultous performance earlier at Pusan. She later sang aboard the Danish hospital ship in Inchon harbor.



KEY TO KOREA — Kim Tae Sun, Mayor of Seoul, presents the key to the city to Miss Marian Anderson, America's greatest contralto on the Seoul airport last week to begin her 32nd day of singing in Korea. The concert star sang thousands of miles from the Carnegie Hall stage at the height of her career before thousands of United Nations' forces at the front. (Newspaper PHOTO)

FOR OUTSTANDING SERVICE:

Japs' High Medal To Miss Anderson

TOKYO, Japan — Marian Anderson, great American contralto, received Japan's high honor here last week.

Miss Anderson on her first tour of the country was awarded the Yukosho Medal.

Received From Princess

The medal is a presentation by Emperor Hirohito for outstanding social and cultural contributions.

The honor was handed Miss Anderson by Princess Yakamatsu on behalf of the Emperor following a benefit concert in which she appeared for the Red Cross.

The singer is scheduled to go to Korea for a number of recitals for UN troops there.

While on tour of Europe in 1952, Miss Anderson received Sweden's highest award Literus et Arbitus, presented in person by King Gustav Adolf.

Miss Anderson last week arrived from Tokyo her acceptance of an invitation to participate in the special two-hour telecast marking the Ford Motor Company's 50th anniversary, Monday, June 15.

Marian Anderson Sings For Royal Japanese Party

TOKYO—(ANP)—Miss Marian Anderson rose to new heights here last week as a guest artist before Japan's imperial court. The occasion marked the first time in the history of the 2,600-year history that a Negro has been a guest before the royal family.

The famous contralto sang Negro spirituals and classical German songs for the Empress Nagako and her two children, Prince Yoshi and Princess Suga. The recital lasted for about 30 minutes.

Miss Anderson currently is in the midst of her first Far Eastern tour.

Marian Anderson Sings Before 5,000 in Seoul

SEOUL, Korea. — (ANP) — The fabulous Marian Anderson, described as the world's greatest and most spiritually gifted contralto, sang last week for over 5,000 allied soldiers who jammed the yard of a Korean hospital.

Police were called out to help control the crowd and officers had to fire shots in the air to clear the crowd from the hospital entrance.

That Anderson Again!

Marian Stars On Ford Anniversary TV Show

NEW YORK — (ANP) — The night of June 15, Ford's 50th anniversary celebration was Television's finest hour. Truly a star spangled two-hour show, it fittingly ended with magnificent Marian Anderson singing the Battle Hymn of the Republic.

And not strangely, the absence of objectionable commercials did not make viewers forget that Henry Ford's outfit was responsible for this superb entertainment. Instead, a well interpolated bit of comic commercial sided and abetted the cause splendidly.

Marian Anderson sang two numbers. It is significant that all of the Negro performers who have glittered through the 50-year period of Ford's existence, it was the voice you hear once in a century" who was selected to team up with the brilliant company including lovely, talented Mary Martin and vociferous, lusty Ethel Merman.

It is gratifying to see artists win thunderous applause through sheer artistry and ability. And that is what the program was chock full of—plus dual announcers and a taste of the VT fantasy phenomena, Kukla and Ollie — without Fran, by golly—When 11 p.m. rolled around, the Ford celebration over CBS and NBC had knocked all other TV shows into a cocked and very dilapidated hat.

KEY TO THE CITY — Kim Tae Sun, mayor of Seoul, Korea, presented the key to the city to Miss Marian Anderson, noted contralto, as she arrived at the Seoul Airport for her recent tour of singing in Korea.

Marian Anderson Recital To Help Nephrosis Fight

By Katherine Dunlap

Highlighting benefits scheduled next week by local women's groups is the concert by Marian Anderson Thursday night at the Academy of Music sponsored by the Friends of Nephrosis Foundation. Final plans for the benefit were outlined Tuesday at a luncheon meeting at the home of Mrs. Benjamin Singer, of Elkins Park.

At that time it was announced that tickets are still available for the evening of music and may be obtained at the box office or by calling CH 7-7066.

Mrs. Paul Liebman is general chairman of the concert committee which has been working since early last fall for the success of the Friends' first large public benefit.

Carrying out responsibility for directing sub-committee efforts have been Mrs. Joseph Rosenthal, tickets; Mrs. Emanuel Mandelblatt, publicity; Mrs. Milton Rapoport, Mrs. Mark Shapiro and Mrs. Benjamin Singer, programs; Mrs. Irving Sklaroff, clerical assistants, and Mrs. Irving Kincus, telephone squad.

New Metabolic Unit

All funds raised will go to the Nephrosis Foundation which recently opened a metabolic unit for sufferers from nephrosis and allied kidney diseases at Children's Hospital. The unit has been especially equipped and staffed by funds supplied by the foundation. Research in the disease of which little is known, although it is not uncommon, also is underway. Sufferers usually are children ranging in age from 18 months to five years.

The Friends of Nephrosis, a comparatively new organization of women devoted to fund-raising, has Mrs. Benjamin Chermicoff as chairman. Mrs. Paul Shaw serves as corresponding secretary and Mrs. Fred Neckowitz as recording secretary.

MISS ANDERSON TO SING

Barred From Constitution Hall in 1939, Contralto Is Admitted

WASHINGTON, March 3 (UP)—Marian Anderson will make her first commercial appearance in Constitution Hall since the Daughters of the American Revolution barred her fourteen years ago.

Robert [illegible], manager, said the noted Negro contralto would give a recital at the hall on Saturday, March 14, under the sponsorship of the American University Concert Series. A spokesman for the D. A. R. said its board of management had given the special permission required.

Dorothy Maynor, a soprano, was the first Negro artist to appear commercially in Constitution Hall. She gave a concert Feb. 17, 1952, also by special permission of the board.

When permission for Miss Anderson to give a concert at the hall in 1939 was refused, the late Secretary of the Interior Harold L. Ickes, gave her permission to sing instead on the steps of the Lincoln Memorial where she attracted an audience of 75,000.

She has sung twice at Constitution Hall since then, both times at benefit performances for which the use of the hall was contributed, a spokesman for the Daughters of the American Revolution said.

MARIAN ANDERSON

Marian Anderson Thrills Full House at Music Hall

By GERTRUDE KEITH

Kansas City had eagerly awaited the return of Marian Anderson. Thursday, this anticipation reached its fulfilment when Miss Anderson, the world's greatest contralto, appeared at the Music Hall as the assisting artist with the Kansas City Philharmonic orchestra, Hans Schwieger conducting.

It was Miss Anderson's first appearance in Kansas City since 1940. A capacity audience of some 2,500 persons greeted her with warm and sometimes vociferous applause.

The stage for Miss Anderson's appearance was majestically set through the orchestra's interpretations of the Overture to "Alceste" by Gluck and Beethoven's Symphony No. 2 in D Major", opus 36.

The guest artist presented as her first number a song cycle, "Kindertotenlieder" by Gustav Mahler, a delicately sensitive scoring of German lieder in five sections.

The "Kindertotenlieder", a poem, was written by Mahler. In it, Miss Anderson's voice sounded like a muted cello as she portrayed the inconsolable sorrow of a father at the death of his own two children.

Following intermission, Miss Anderson appeared again for two numbers. Perhaps the peak of her presentations was the familiar Handel's "Largo, Ombra mal fu" from "Xerxes." Into this aria, she poured all that is most beautiful, most compassionate and most ecstatic.

It has been said and can still be said that Marian Anderson's voice is so instinctively born to sing that a fairy Godmother at her christening might have said, "You will have a nightingale in your throat."

The arrow swift communication of Miss Anderson's voice continues to hold its listeners entranced, ever awaiting more.

Miss Anderson's final presentation was the Recitative and aria, "Ombra Felice" K. 255 by Mozart.

The lavender taffeta gown, trimmed in garnet velvet and sprinkled generously with ruby jewels, accented the stateliness and quite dignity of the artist.

Although given a thunderous ovation, Miss Anderson did not sing any encores to the great disappointment of the audience.

Miss Anderson appeared again with the Philharmonic orchestra Saturday night at 8:30 o'clock. Her program on the second night was entirely different from that of Thursday. She included traditional spirituals.

The audience which heard Miss Anderson both nights was truly democratic, with Negro music lovers scattered throughout the hall from the first row in the orchestra to the balcony, a tribute to Kansas City's coming of age in race relations.

Saturday night, several organizations attended the concert in a body, among them a group from Fellowship House and members of the Boule and their wives.

While in the city, Miss Anderson had a suite at the Bellerive hotel.

nuances she brings to her interpretations.

The 1953-54 concert series will present, the famous St. Paul's Cathedral Choir of London, England, in its first American tour; the outstanding chamber orchestra, the Zimbler Symphonetta; the noted violinist, Isaac Stern, and the brilliant Spanish soprano of the Metropolitan Opera, Victoria de los Angeles.

Miss Anderson To End Series

WELLESLEY, Mass. — The Wellesley College Concert Series will present its fourth and last event of this season, April 1 with Marian Anderson, contralto.

Since her musical following is so very large, Miss Anderson usually sings in halls which seat far more people than Alumnae Hall here at Wellesley College. Those who will hear her there will have the added advantage of hearing in more intimate surroundings the delicate shades and

Another Concert, Another Triumph

Applause was still ringing in the ears of Marian Anderson when this picture was taken backstage at Academy of Music, Thursday night, following her concert. With famed contralto (from left to right) are Constant Vauclain, Miss Emma Feldman who presented the artist, and Mrs. Vauclain. (Wilson photo).

THE DAR CHANGES ITS SPOTS:

Constitution Hall Bows To Marian Anderson

WASHINGTON

Marian Anderson, contralto, will sing in Constitution Hall here on Saturday evening, March [illegible].

This will be her first commercial performance in the Hall since the Daughters of the American Revolution barred her 14 years ago.

Her appearance is being sponsored by the American University Concert Series.

Still Has Race Clause

An unnamed spokesman for the DAR said Miss Anderson, at the request of her management, the Sol Hurok office of New York, had been granted the permit almost a year ago.

While the Hall still maintains its "white artists only" clause in its contract form, any exceptions must be made by the DAR board.

The spokesman added that the board may consider dropping the clause at its spring meeting.

When Miss Anderson was denied the privilege to sing at Constitution Hall on Easter Sunday, 1939, she sang on the steps of The Lincoln Memorial before more than 75,000 people.

However, on Jan. 7, 1943, she sang in Constitution Hall in a war-relief concert before an interracial audience.

In 1952, she again sang on the steps of the Lincoln Memorial after the DAR hall had for the second time barred her because of her race.

This appearance was made through the invitation of Oscar Chapman, then secretary of the interior, in memory of the late Secretary of Interior Harold Ickes who arranged her first Washington recital.

Will Sing Favorites

For her recital, on Saturday, Miss Anderson will sing a varied program of favorites by Handel, Schubert, Samuel Barber and Benjamin Britten, plus a group of spirituals.

In late April, after completing her 50th American concert this season, she will leave for a tour of Japan and the Far East.

Miss Anderson, well known abroad, has received many coveted honors and awards.

Last summer King Gustav Adolf of Sweden gave her the "Pro Litteris et Artibus" medal; Finland awarded her the "Order of the White Rose," and Liberia gave her its highest award, the "Order of African Redemption."

In 1952, Miss Anderson was named "Woman of Achievement" by the American Federation of Jewish Women's Organizations.

Dorothy Maynor, soprano, was the first colored artist to perform commercially in Constitution Hall, Feb. 17, 1952, by special permission of the DAR.

MARIAN ANDERSON

The program was divided into five parts. The first three consisted of works by Handel, works by Franz Schubert and the aria, "Pace, Pace Mio Dio" from Verdi's opera "La Forza del Destino."

Miss Anderson was in excellent voice for these sections of the program. Her low register was vibrant as she sang with depth and emotional projection.

In group four, Miss Anderson sang a number of English folk songs as well as some compositions by modern composers. Among the latter group was Howard Swanson's "The Negro Speaks of Rivers" with lyrics by poet Langston Hughes and Benjamin Britten.

Marian Anderson In Radio Benefit; Aids Fund For Nephrosis

PHILADELPHIA—RCA Victor's famed Red Seal recording artist, Marian Anderson, was sponsored in a special concert at Philadelphia last week for the benefit of the Nephrosis Foundation.

Miss Anderson's concert, staged at Philadelphia's historic Academy of Music, was given in an effort to raise funds to combat some of the suffering experienced by Nephrotic victims.

The RCA Victor recording star has over the years, given generously of her time and resources to aid less fortunate persons. In addition to making concert appearances for institutions such as the Nephrosis Foundation, the Marian Anderson Scholarships were established and have provided opportunity for musical study for many promising young artists.

Miss Anderson has been the recipient of numerous awards for her contributions to humanity as well as her musical ability. Among the honors she has received are the noted Bok Award, the Order of the Commander of Merit, presented by the Haitian Government and a citation from the Philadelphia Cotillion Society, a charitable organization.

Marian Anderson On Television Monday, June 15

Philadelphia. — Marian Anderson, distinguished American contralto, who is presently on tour in the Far East, has tabled from Tokyo her acceptance of producer Leland Hayward's invitation to participate in the special two-hour telecast marking the Ford Motor Company's 50th Anniversary, Monday, June 15.

The renowned artist will be seen by many television viewers as they observe this review of historic highlights of the past half century which will blend music, drama and factual news coverage. Produced by Hayward and directed by Clark Jones, director of NBC-TV's "Your Hit Parade", this extravaganza promises to bring to the video audience persons famous in many fields.

Marian Anderson Gives Met Opera House Easter Thrill

NEW YORK, (ANP) — A gloriously rich contralto voice producing luxurious tones provided a standing room only audience an Easter thrill Sunday when Miss Marian Anderson, famed contralto, sang in recital at the Metropolitan Opera House.

Her audience rendered her a tumultuous ovation, calling her back for several curtain calls. Her very capable accompanist was Franz Rupp.

MARIAN ANDERSON SCHOLARSHIP FUND

28 1953

2 Win Marian Anderson Singing Auditions

Madelaine Chambers

McHenry Boatwright

Madelaine Chambers, soprano of White Plains, N. Y., and McHenry Boatwright, baritone of Boston, have been named co-winners of the 1953 Marian Anderson Scholarship Fund Auditions. Each will receive $750, the money to be used for additional study. Second place was shared by three singers—Elinor Zvenitsky, mezzo-soprano of Cleveland; Robert Mosley, baritone of Pittsburgh, and Coletta Warren, soprano of New York. They are to receive $300 each. Mrs. Judith Raskin, another soprano of this city, was chosen from last year's winners as the recipient of $200. The six are the pick of ninety-six aspirants. In the last thirteen years, the Marian Anderson Fund has granted $23,000 to young artists. Previous award winners include Genevieve Warner, Camilla Williams, Mattiwilda Dobbs and Rawn Spearman.

Carol Brice To Sing On 'World Day Of Prayer'

NEW YORK — Carol Brice, contralto, will sing on a special CBS Radio religious program in observance of "World Day of Prayer" Friday, Feb. 20, under auspices of the United Church Women of the National Council of Churches.

Miss Brice has performed on CBS Radio's "Your Invitation to Music" and her own program, "Carol Brice, Contralto."

For the "World Day of Prayer" broadcast, Miss Brice will perform two works of J. S. Bach, "Agnus Dei" from the B minor Mass, and "O Would That I Might with God Abide" from the Cantata No. 35.

The orchestra is conducted by Daniel Saidenberg.

Mrs. Peter Marshall will tell the story of "World Day of Prayer," in which representative women from many denominations are co-operating.

Mrs. Marshall is the widow of Peter Marshall, chaplain of the U.S. Senate.

Mrs. Peter Marshall will tell the story of "World Day of Prayer."

The program is produced by Dr. George Crothers, CBS Radio Director of Religious Broadcasts.

Carol Brice To Sing Under Stars In Hollywood Bowl

HOLLYWOOD, Calif. — (ANP) — For several reasons, there is likely to be twice as large attendance at Hollywood Bowl concerts during the current season by Negro music lovers, as there was last season.

One reason is that among the greatly increased sepia population there is a larger percentage of lovers of classic music than last year. Another is that there is already present an unusually large number of summer vacationists drawn here for the first time.

Also, instead of merely, "Symphonies Under The Stars," the eight weeks musical bill-of-fare contains a wide variety, from chamber to vaudeville, that virtually every appetite can be satisfied.

Most important is that contralto Carol Brice and soprano Georgia Laster will sing next month.

Miss Laster, winsome young California girl of Pasadena, whose natural talents and expert teaching, has been aided by considerable travel, will be presented as the feature of a night of young California artists on Family Night Aug. 4. With John Barnett, conducting the other artists will be Stanley Plummer, violinist, and John Browning, pianist.

Internationally famous Miss Brice will be presented in her own recital on Aug. 6, with Erich Leinsdorf, conductor.

Carol Brice To Sing In CBS Broadcast Day Of Prayer

NEW YORK — (ANP) — Carol Brice, the contralto of whom the late Serge Koussevitsky, conductor of the Boston Symphony Orchestra, once said "Her voice is like a cello," will sing on a special CBS radio religious program in observance of "World Day of Prayer" Friday, Feb. 20, under the auspices of the General Department of the United Church Women of the National Council of Churches in the U. S. A. The hour will be 10:45 to 11 p. m., EST.

Miss Brice has performed on CBS Radio's "Your Invitation to Music" and her own CBS Radio program, "Carol Brice, Contralto." For the "World Day of Prayer" broadcast, Miss Brice will perform two works of J. S. Bach, "Agnus Dei" from the B minor Mass, and "O Would That I Might With God Abide" from the Cantata No. 35. The orchestra is conducted by Daniel Saidenberg.

Carol Brice Among Stars To Hollywood Bowl Concert Series

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Internationally famous Miss Brice will be presented in her own recital on Aug. 6, with Erich Leinsdorf, conductor. She is very much a favorite here. The marvelous acoustics of the Bowl give her rich voice the wide range it employs.

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